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Musical Courier

- IS GERMANY'S CULTURE CRACKING?
- WHEN SCHOOLS FAIL THE CHILD
- RADIO, THEATRE, FILMS AND DANCE

VIRGINIA PEMBERTON

Soprano

NOVEMBER 5, 1943
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MUSICAL COURIER

Whole No. 3079 NEW YORK, NOVEMBER 5, 1943 Vol. CXXVIII—No. 6

BROADCASTERS THREATEN "FINISH" FIGHT WITH AFM

NAB Assails War Labor Board as 4 More Transcription Firms Sign Contracts with Petrillo's Union—RCA-Victor Issues Statement

A "no strike" clause and administration of the "unemployment fund" by a committee on which the public is represented are two features of the contract signed by four transcription companies and James C. Petrillo, president of the American Federation of Musicians. Signing the pact were Associated Music Publishers, Inc., C. P. MacGregor, Standard Radio, Inc., and Lang-Worth Feature Programs, Inc.

The signing still leaves the relationship of the musicians with RCA-Victor and Columbia Recording Corporation to be determined. Previous contracts were signed with Decca Records, Inc., Empire Broadcasting Corporation and WOR Recording Studios.

A "fight to the finish" and an attack on the War Labor Board panel marked the recent meeting of the steering committee of the National Association of Broadcasters in New York. Executives and attorneys for the four national networks decided to ask Mrs. Anna M. Rosenberg, New York regional director of the War Manpower Commission, to relinquish that post to become their labor consultant, but Mrs. Rosenberg would give no hint as to her plans.

Possibility of Strike Foreseen

Petrillo's recent remarks to the effect that he was "really after the broadcasters," were considered by some as possibly embodying hints that a network strike might result when present agreements end in February. The national office of the union has directed locals in New York, Chicago and Los Angeles to halt negotiations toward renewing their agreements with the networks.

Payment of fees for transcription privileges directly to the union treasury, instead of to the men making these, was assailed by the NAB as a move to "thwart democracy within the labor movement."

RCA-Victor issued a letter to its artists on Oct. 29, explaining why they had not been called to make new recordings since the original Petrillo edict. It stated that the company "cannot accept" the A.F.M. president's demands that it "pay money directly to them for the benefit of unemployed musicians," because this would mean paying "persons not employed by us and who never have been employed by us." According to Edward Wallerstein, president of Columbia Recording, both companies will seek to have the WLB panel rule on this matter.

Terms of Contracts

The scale of fees remains the same as in the other contracts and these are to be paid directly to the union. However, at the suggestion of the War Labor Board's special panel, which has been holding hearings in the matter, an advisory committee was set up with the members to be named either by the U. S. Department of Labor or the WLB, to consult with the union on allocation of the money.

Wages of musicians making records are "frozen" until October 1945. The "no strike" provision applies to the manufacture of "library transcriptions" which consist only of music and ordinarily are used repeatedly but this does not apply to making commercial transcriptions used only once nor to phonograph records.

It was also provided that not more than five per cent of the total fund established by the fees is to be used for administration costs of providing aid to union members and no part of it may be used for salaries of officials.

Efrem Kurtz to Conduct Kansas City Orchestra

KANSAS CITY—Efrem Kurtz has been named musical director and conductor of the Kansas City Philharmonic. He plans a 17-week season, starting the first week in December, with subscription concerts on Tuesday nights and special programs on Sunday afternoons. Mr. Kurtz also expects to give industrial and children's concerts.

The new conductor came to this country nine years ago as musical director for the Ballet Russe de Monte Carlo. In addition to appearing with this organization on many transcontinental tours, he also took the ensemble to South America. He resigned his post two years ago and since then has appeared as guest conductor of the New York Philharmonic, Cleveland Orchestra, Detroit Symphony, National Symphony of Washington, D. C., and other major orchestras of the United States.

Metropolitan Jubilee Issue Nov. 20

The Musical Courier will publish in its next issue, on Nov. 20, a series of special features in honor of the Metropolitan's Diamond Jubilee. The number will contain pictorial and other mementos of famous folk and scenes from productions by the company; and articles written by a number of authorities, presenting phases of the opera's history and future. Don't miss the Musical Courier's Metropolitan Jubilee Issue.

Army Founds 2 Replacement Centres for Musicians

WASHINGTON, D. C.—Establishment of two replacement centres at Camp Crowder, Mo., and Camp Lee, Va., for professionally trained musicians, is announced by the War Department. For the first time, the Army is giving musicians opportunity for a specific course of training with a view to becoming bandsmen. After six weeks of basic training, specialists' courses of nine weeks each are conducted. The men are trained for military band, dance band, small ensembles, group entertainment and instruction, accompanying vocalists and instrumentalists, to care for and repair instruments and in directing choral groups. They also receive training in teaching small instruments and in music library procedure.

Major Howard C. Bronson, music officer of the Special Service Division, said that in addition to developing the "utility of the band so it can carry on a complete music program," the men must be ready as "versatile entertainers as well as competent soldiers."

Men eligible for the course are designated at their reception centres and, on recommendation, later assigned.

MUSICAL SALUTE TO BRITAIN.

Opening a series of United Nations shortwaved programs by the Philadelphia Orchestra, Eugene Ormandy, conductor, speaks a preface to the all-British list. Looking on are Commander J. B. Herbert, R. N., representing the British Ambassador, and sailors who presented the colors. (Photo by C. Higgins.)

N. Y. Concert Week Brings Czech List

Philharmonic Premieres Martinu's Memorial to Lidice—Soloists Heard Are Novotna, Firkusny and Francescatti

Orchestrally, the New York season has gone smoothly into its regulation autumn pace, with the Philharmonic-Symphony devoting its early weeks to programs of solid worth, if not startling novelty. Dr. Artur Rodzinski marked Tchaikovsky's approaching fiftieth death date with a program of superior merits devoted to that composer's music, with Zino Francescatti as soloist.

Bohuslav Martinu's Memorial to Lidice, short commissioned score, had its world premiere by the Philharmonic at the first of three special concerts celebrating the foundation of the Czech Republic, when the soloists included Jarmila Novotna, soprano, and Rudolf Firkusny, pianist.

Short Saga of Invasion

For the Sunday afternoon, Oct. 17, concert of the Philharmonic, Rodzinski chose Beethoven's Fifth as the towering features, glowingly read and played. Bartok's Violin Concerto had another hearing with Tossy Spivakovsky again eminent as the kindling soloist. The novelty of the program was a short bit of graphic, ultra-modern writing called Invasion, by Bernard Rogers, the first of the seventeen five-minute pieces (descriptive of the war) commissioned by Composers' League and Philharmonic. Playing time of the Rogers score is only three minutes, but in that short period he packs a variety of moods, vivid and highly suggestive.

Tchaikovsky without Hysteria

Oct. 21 (CH)—The Philharmonic Orchestra concert was devoted by Rodzinski to an all-Tchaikovsky program consisting of Romeo and Juliet, the Violin Concerto and the Fourth Symphony. The house was crowded and deservedly enthusiastic, giving ovations to the conductor and his players. Splendidly balanced readings, free from hysteria and any sort of interpretative exaggeration,

(*Please turn to page* 11)

Mascagni Flees to Vatican

Pietro Mascagni, who will be 80 years old on Dec. 7, has found a haven from the Nazis in Vatican City, according to a Zurich dispatch to a Stockholm newspaper, reported by the United Press on Oct. 22.

Moss Assails "Gouging" Ticket Brokers

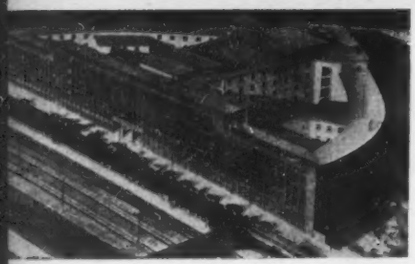
Coincident with the opening of the new musical season, a campaign has been launched to reduce the prices charged by ticket brokers in New York. License Commissioner Paul Moss recently announced that all brokers must observe the legal fee of seventy-five cents above the admission price, or have their licenses revoked. This ruling applies to opera and concert, as well as theatre tickets.

Vol. CXXVIII, No. 6
Whole No. 3079

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50.

Sixty-Fourth Year
November 5, 1943

IS GERMANY'S MUSIC CULTURE CRACKING?



. . . . . **BOMBED.**
The Berlin State Opera and (left) the German Broadcasting House, in the same city, among casualties of the war.

The writer of these reminiscences of Nazi-controlled German music life is a well-known musician who, for obvious reasons, cannot make his identity known. Though he is now in America, the writer has friends and relatives still in Europe.

While the drive against Nazidom and all its cruel works proceeds with ever-heightening tempo on the battlefields, signs are not wanting that the formerly triumphant spirit of Hitler's cult is weakening on the home fronts.

Not a small part of the *débâcle* that is being daily foreshadowed in the news reports of growing United Nations triumphs is played by the spiritual outlook of the German nation. This, as distinct from Prussianism—ever a militant and inhuman dogma of conquest for unfortunate neighboring nations—once had a counterpart in the notable intellectual tradition that formed the other side of a curiously contrasted medal.

But today, and indeed for some years preceding the opening of the second World War, there are evidences of decay in the once noble and romantic products of the German soul. The nation that produced Goethe, Schiller and Heine, Bach, Beethoven, Schumann and Wagner and in more recent eras, even the impressive products of a Gerhardt Hauptmann and a Richard Strauss, revealed in its artistic life growing signs of confusion and wandering from the true path of greatness.

Lost Leadership

In the English publication, Music and Letters, Richard Freymann, writing on The Eclipse of German Musical Hegemony (April 1942), said that the decline of German Musical Culture, which began during the first World War, reached its lowest ebb in the past decade as one of the most sinister symptoms of Hitler's "New Order."

Although a number of composers and other musical personages were offered striking inducements to serve the Nazi State, which spent money lavishly on opera production and concerts by artists approved by the State Chamber of Music, production grew progressively more sterile. Efforts were made to bring out new operas splendidly and with suitable fanfare, such as the scores of Werner Egk and Wagner-Regeny, but the attempts weakened when the works mostly proved artistic failures.

Such former giants as Richard Strauss have not been happy in Nazi-ruled Germany. The aged master was recently reported to have taken up residence in Italy, a broken man, in so far as his attempts to maintain relations with the ruling cast of National Socialism had failed.

L'Affaire Furtwängler

There is the Furtwängler episode, which created considerable speculation outside of the Reich. The famous conductor was reported in disgrace with Party officials and resigned from his posts in 1934 after daring to champion the music of Paul Hindemith, under the ban in Germany on the alleged grounds of "Cultural Bolshevism." The extent of Furtwängler's retraction and expiation is not known, but following a trip to Biskra, allegedly for the purpose of collecting folklore, he resumed his powerful position. His direction of the Vienna Philharmonic, following the Anschluss, seems to indicate that he has long been restored to favor.

At any rate, for a single season, Toscanini and Furtwängler were the two stars of the Bayreuth Festival back in 1931. The latter became the sole dictator there when the greater luminary refused to share artistic direction with one he considered won over by Nazi flattery, and betook himself to Salzburg. Toscanini never did have any patience with Fascism in any form, and it was equally characteristic of him that he refused categorically to return to Salzburg in 1938, when the shadow of the swastika was lengthening over that unhappy land.

Some Who Withdrew

Kleiber, too, withdrew, as did Bruno Walter and Otto Klemperer, Hindemith, Krenek, Weill, Schönberg, and the brothers Fritz and Adolph Busch.

. . . . . **VERBOTEN**
Mahler, from the bust by Rodin. His music is not played today in the Reich.

It is hardly necessary to recall how many famed composers, musical scientists and artists preferred to emigrate.

Although Germany and Austria were long foremost in *Musikwissentschaft,* or what English-speaking races know as musicology, the Nazi regime has not been a respecter of science in any form. In fact, the Nazi Party has either burnt or rewritten most of the textbooks so that they became studies of, for example, the racial theories as applied to chemistry, agronomy, celestial navigation, or counterpoint. Some of the choicest figures of the German musical academic world have been silenced or have left the country—American Universities, for example, being enriched by the presence of such men as Hugo Leichtentritt, Alfred Einstein and Curt Sachs.

Factors in Morale

In assaying the state of a nation's morale—in which is, of course, included the condition of its artistic "tone"—one must make allowances for the fact that artists feel the oppressive effect of stern and sometimes senseless prohibitions in their every walk of life—particularly when these are imposed by ignoramuses who are all-powerful.

Consider, if you will, the state of mind of an American composer or performer who knew that every conversation, every detail of life, was open to spying, and the most innocent peccadillo might end in a charge of treason, with summary punishment, often without legal trial and attended by possibilities of torture or death. And that he must perforce starve if he does not subscribe, at least outwardly, to the teachings of the Party and thus gain an approved standing and certification by the State Music Chamber.

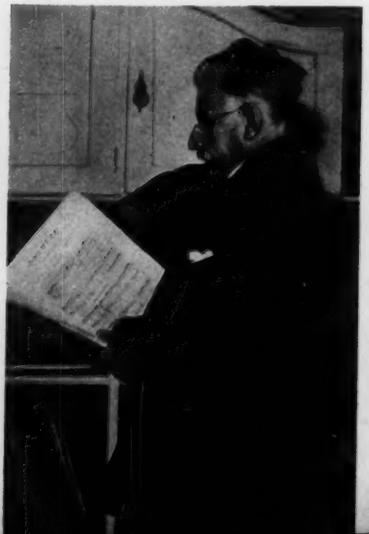
That telephone conversations are regularly subject to "listening in" by the secret police can be vouched for by one impresario who had several experiences illustrating this. Once he had occasion to make a call from Berlin to Paris before the fall of that nation to arrange for a passport for an artist who wished to visit Germany. Shortly after the phone call ended, Gestapo men dashed up in an automobile and asked for the speaker, who had left the house. Brutally they interrogated his family:

"A phone call was made to Paris. To whom was it made?"

"To a Mr. Schmitt."

The name is not, of course, the real one, for obvious reasons. The occasion for the fuss and fury then was revealed. It seemed the secret police had listened and misunderstood the name for that of "Schmitz," who it turned out, was a Communist on their proscribed list.

On another occasion, an artist was summoned to Gestapo headquarters and, in order to impress him with their vigilance, the heavy-handed and loud-voiced gentry played over for him a recording of a phone conversation he had had the previous day.



. . . . . **PROTESTED.** →
Hans Pfitzner, not pleased with the "Spielplan."

← **IN PALMIER DAYS.**
"2,000 Years of German Culture" celebrated by a tinselled parade at Munich in 1937, when the National Socialist State was confidently predicted to last another thousand. (Photo © Pictorial Feature Service.)

RIFTS IN THE FABRIC DECLARED SPREADING —DECADES OF DECLINE CLIMAXED BY THE WAR

The Racial Bugaboos

The whole artistic life of Germany has been rent since 1933 by the artificial racial theories, which are supposed to have been derived from animal husbandry, but which have impoverished the nation enormously by banishing some of the choicest musical spirits. Just as *Geopolitik* is a false science, such concepts for humans are absurd. All this is, of course, hardly news to the outside world, which has watched chosen spirits such as Albert Einstein being exiled one by one. Works of the ones black-listed were *verboten*, like their authors.

When Bruno Walter was removed from the conductorship of the Berlin Philharmonic and the Leipzig Gewandhaus, and Strauss himself took over the baton of the former series, some people felt that the famous man had surrendered to the enemy, at least outwardly. However, many are of the belief that Strauss never did wholly go over in heart to the Nazis. Perhaps he was tempted by the rich prizes that might accrue to one to whom the doors of all the opera houses and concert halls of Central Europe were open, and by the undoubted advantage that would come—as has been asserted by Max Graf and others—to one who, as head of the Reich Music Chamber, could cast and produce his works with a free hand.

He never willingly gave up the right to choose his librettists freely, even after the Schweigsame Frau, on a book by the non-Aryan Stefan Zweig, had been banned from German stages after its first production. It is true, however, that his latest, one-act operas, Friedenstag, and Daphne, had texts by purely Germanic writers. But ideologically the latter is far from the present day scene, unless the mythological tale has a moral, and Friedenstag pleads openly for the beauties of peace, being written before Germany was in the full flush, moreover, of its early victories.

Strauss Resignation Explained

I have been told by a source that I esteem as trustworthy that Strauss' resignation as head of the Musikkammer was brought about by the fact that a censor opened a letter in which he

BRUNO WALTER, who became a French subject before he came to America to live.

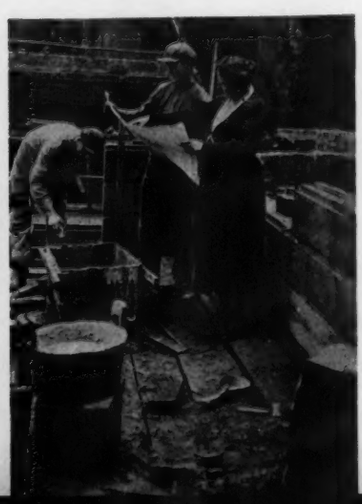
uttered forcibly his ideas about the Nazi control of art.

There followed a most embarrassing situation in which the musician was allegedly called to Party headquarters, and asked to explain the missive. What follows is not known, but at any rate Strauss' resignation was accepted.

Not only this Nestor, but other famous musicians at times rebelled. Hans Pfitzner even visited Goering, then in control of the Ministry of Arts, and protested against the withdrawal of his opera, Der Arme Heinrich, from the theatre plan when it had been revived without great financial success to provide a "safe" and orthodox Romantic work for the repertoire.

But the artist is looked upon with considerable contempt by most warriors of the "Super-Race." Such protests brought mostly sneers and amiable irony from the Powers in charge, such as the interview which is said to have occurred when Strauss attended the premiere of Schweigsame Frau—the first and only production of it in the new Reich.

A high official said with elaborate sarcasm, alluding rather heartlessly to the composer's age of more than seventy years, "Wait, Herr Doktor, in another ten years you will have learned to select your librettists from among Aryans."



..... HITLER HOSTESS.
Frau Winifred Wagner supervising construction at Bayreuth in 1933, when the stage was enlarged. The Fuehrer and his suite occupied the box of honor at several later Festivals.

Famed Collections Pillaged

The outside world finds it difficult to reconcile the high scholarship and authority in all things relating to art, which cultured Germans have exhibited for centuries, with the cold-blooded way in which the Reich's armies have looted and even wantonly destroyed famed art works of conquered countries.

In music, treasured manuscripts and other relics of the past have been sent to swell the libraries of Berlin. One of the first acts after the Anschluss with Austria was to ship off to the Reich the skull of Haydn, never buried with the composer's remains and for many years the prized possession of the Society of Friends of Music. In the same once-smiling capital of the waltz, the aged widow of the late master of that genre, Frau Adele Strauss, was brutally deprived of all her income from the Johann Strauss copyrights and all the precious mementos of her late husband, on the ground that one of her ancestors was non-Aryan. Among the 50,000 books destroyed in the famous Berlin bonfire were m.s. scores of Mendelssohn.

Festivals—and Ruins

What about Bayreuth and Hitler? The alleged "happy hunting ground" of the Fuehrer before the war was a box in the Festival Theatre. There he was able to solace his mind, inflamed with great projects for *Lebensraum*, with the burning ecstasies of Tristan and the splendors of the Ring. At least, so runs the legend.

The extent of the Fuehrer's communion with the Wagnerian muse and his exact relations to Bayreuth will probably be better known when the long awaited book is issued by Friedelinde Wagner, granddaughter of Richard and daughter of Siegfried Wagner, who rebelled at the atmosphere on the Festival Hill and, with the assistance of Toscanini and other lovers of freedom, was enabled to reach England and later America.

In any case, the achievements of Bayreuth degenerated, in recent years, into a display of mechanical efficiency, such as real waves which pulsed in time to music and overwhelming assemblages of choristers. These marvels of mechanics rather than the spirit were last exhibited to audiences composed entirely of Greater Germans—front warriors on leave and workers. The spirit of Romanticism was as much out of place amid the clicking heels, straight-arm salutes and multitudes of flags and swastika emblems as the polished, rococo muse of Mozart in a Salzburg resounding with "Heils" and Prussianized production of Kleist instead of the gentle Hofmannsthal Everyman.

Prospects for 1944?

It is doubtful whether, amidst the accumulating thunders of bombing from the air, Germany is at present in the mood to think of festivals. And it is doubtful when the invasion of the Reich takes place by Allied Armies, if some of the famed music centers will be anything more than blackened shells and smoking ruins. Already the Berlin State Opera and the House of German Radio are among the victims of war. In Cologne, the Opera House is also reported damaged by air bombardment. The Hamburg Stadttheater, a centuries-old-seat of opera, passed out of existence during one of the "saturation" raids.

All this is truly melancholy, as is always the destruction of monuments of the past. The consoling thought may be that reconstruction will just as surely be productive of a new and modern era in Central Europe. With the supervision of democratic nations, the day will surely come when music will sound again in all its oldtime glory in a freed and truly purged Germany.

.... RESIGNED
as Reich Music Chamber head, Richard Strauss before the Salzburg Mozarteum. He conducted Fidelio at the Festival in 1933.

.... TWO WHO EMIGRATED.
Above, Otto Klemperer. Below, Fritz Busch, who left with his brothers, Adolf and Hermann, both now in the U. S.

CLEVELAND WELCOMES NEW ORCHESTRA CHIEF

By ROSA H. WIDDER

Cleveland, Ohio

Cleveland may be proud indeed of its Orchestra, born during the first World War and reaching a fine maturity in the midst of a gigantic second global struggle. Now 25 years old, the ensemble this season is in the hands of a new and striking leader.

There was expectancy in the festive crowd that overflowed into the aisles of Severance Hall to greet Erich Leinsdorf, the new conductor. A first performance of Haydn's 97th symphony in pure classic style gave the clue to Mr. Leinsdorf's musical intentions. His sincerity, as well as his adherence to the composer's intentions, was apparent. Pierné's refined orchestration of César Franck's Prelude, Choral and Fugue and Morton Gould's rousing American Salute comprised the first half. After the intermission Brahms' First found Mr. Leinsdorf more at ease; his reading of this favorite was broad in outline and satisfying in warmth of tone. He bade the orchestra share in the applause throughout the evening.

The second pair of concerts was devoted to Beethoven, whose Pastoral Symphony received a reverent performance. Rudolf Serkin performed the G major Concerto with fine musicianship and brilliance. Nevertheless, the similarity of atmosphere in these two major works made for some monotony. The one dramatic release of the evening was a superb reading of the Third Leonore Overture, which closed the program brilliantly. Both artists were recalled many times.

Monte Carlo Ballet Gives Novelties

Under the local management of Saul Heller, the Ballet Russe de Monte Carlo appeared at Public Music Hall in five superb performances with new costuming, staging and some effective revised choreography. Special interest attached to the new ballets. Schwetzoff's version of The Red Poppy, in its American premiere, was fascinating and exciting, dealing, as it does, with current history. Nijinska's abstract Etude to music by Bach was imaginative and beautifully stylized. The Cuckolds' Fair, using Spanish music and locale, proved gorgeously costumed, spicy and of infectious rhythms. The world premiere of a colorful spectacle, Ancient Russia, was danced to the Tchaikovsky B flat minor Piano Concerto, adequately performed by Thaddeus Kosuch, and proved to be highly interesting and effective. Franz Allers conducted all performances; corsages and flowers were passed over the footlights in profusion. The orchestra, augmented by Cleveland musicians, was responsive to Mr. Allers' beat and the audience were delighted and most enthusiastic.

The Cleveland Concert Course, under Mrs. Emil Brudno's direction, successfully presented the dashing Don Cossacks for its first attraction on Oct. 22.

Loesser Enters Army

The erstwhile duo-piano team of Beryl Rubinstein and Arthur Loesser are now both doing duty for Uncle Sam. Captain Arthur Loesser bade farewell at the duration with a splendid performance of the Brahms D minor Concerto over the Blue Network from Severance Hall on Oct. 17. Capt. Rubinstein is overseas.

The concert of the Cleveland Orchestra, originally scheduled for broadcast over the Mutual network on Oct. 17, was postponed to Oct. 24, so that Loesser, originally billed for that date, could make his appearance on the 17th before reporting to the Army.

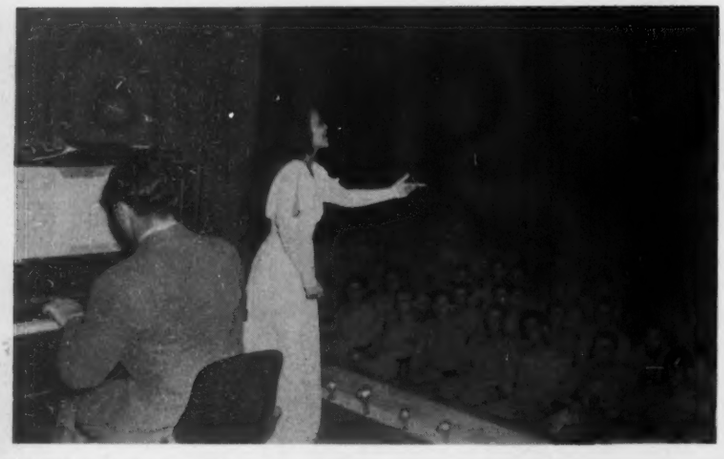
The opening concert of the Fortnightly Musical Club was attended by a large audience at Steinway Hall. It was a joint piano and voice recital by two young Cleveland artists. Vivien Harvey Slater, who was radio soloist with the Cleveland Orchestra on Oct. 16 in the Beethoven G major Concerto for the War Chest Fund, gave two groups of Brahms, Chopin, Liszt, Scriabin, Tcherepnin and Debussy with skill. Victoria Louise Kerner, showing a mezzo-soprano of good quality and expert musicianship, was heard in an Italian group, four tone pictures by Richard Trunk, and English songs.

Salt Lake to Hear Notables

SALT LAKE CITY.—The only Utah appearance this season of Yehudi Menuhin, violinist, will be made on Dec. 18 under the auspices of the Utah Ordnance Plant Recreational Association. This is believed to be the first time that an industrial group has sponsored an appearance by a noted musician. The Association is organized by and for the benefit of the plant's employees numbering about 10,000. J. Marlowe Nielson, a voice teacher and choral conductor is president. Marian Anderson may be brought here on Feb. 12 under the same sponsorship.

Queens Orchestra Resumes

FOREST HILLS, L. I.—Robert Stanley launched the second season of the Queens Symphonic Society in Forest Hills H. S. Auditorium on Oct. 27. Salvatore Mario de Stefano, harpist, was soloist in the first American hearing of Carl Oberthur's Concertino for Harp and Orchestra, Op. 175. Beethoven's First Symphony, Glinka's overture to Russian and Ludmilla and works of Ziehrer and Smetana completed the program. Six concerts are planned by Mr. Stanley who founded the ensemble.



ROBERT SHAW CONDUCTING THE COLLEGIATE CHORALE, which on Nov. 6 in Town Hall, New York, opens its season with a program of choral works by modern English composers. The mixed chorus of 150 singers drawn from all walks of life aims "to express American ideals in song," and to concern itself with "the music of all the people." Last season the group appeared in a performance of Bach's St. Matthew Passion under Stokowski, and in the Schubert Mass in G and the Ropartz Requiem with the National Orchestral Association, under Leon Barzin.

WASHINGTON SPONSORS MUSIC OF THE AMERICAS

WASHINGTON, D. C.—The musical season officially opened in Washington on October 6 when the Chamber Music Guild, Inc. newly and progressively organized, played at D.A.R. Memorial, Continental Hall. Mishel Piastro, Harold Kohon, Jack Frost, and Marcel Ancher gave an excellent performance of the Shostakovich Quartet. Shannon Bolin, contralto, was heard in two songs from Winds of Autumn, by Gretchaninoff. Claudio Arrau, the pianist, played a group of Spanish numbers, and joined the string players in the Dvorak Quintet. All the artists were received with great enthusiasm, and it is notable that the concert, the first in a series was attended by 2000!

The Chamber Music Guild, Inc., of Washington, D. C. in conjunction with the RCA-Victor Division of the Radio Corporation of America, as previously announced, is offering two prizes of $1000 each for chamber music compositions from Latin America, the United States and Canada. Inquiries may be addressed to Chamber Music Guild, Inc., 1604 K St. N. W., Zone 6, Washington, D. C.

Three works to be given their world premiere by the National Symphony are John Alden Carpenter's Dance Suite, Paul Creston's Chant 1942, and Robert Wilkes' Tolentine Overture. Carpenter's Suite, to be heard at the opening concert, was scored last winter in Florida by the composer, who subsequently gave the first performance rights to Dr. Kindler. The Chicago composer has linked three of his piano compositions from widely separated periods in this work. Wilkes was one of the winners of the contest for American composers staged by Dr. Kindler two years ago, and the Tolentine Overture is thus the second of his compositions to be played by the National Symphony.

Presented for the first time in the United States will be the Fifteenth Symphony of Nicolas Miaskovsky; and Washington audiences, will hear for the first time Symphony No. 2 by Dmitri Kabalevski. All other works to be given their Washington premieres this season are by Americans: Symphony No. 1 by Robert Ward, now a warrant officer in the Army; Overture on a Dutch Nursery Song, by Henry A. Bruinsma, a native of Paterson, N. J.; Riders to the Sea by Henry Gilbert; and The Bright Land by Harold Triggs. GERTRUDE EFFENBACH.

ENYA GONZALES SINGS TO 1,000 SOLDIERS in the Panama Canal Zone during a recent tour of Central and South America under auspices of USO-Camp Shows. The Philippine soprano covered 10,000 miles by plane. Her accompanist is Norman Secon.

Max Reinhardt Mourned by World of Music

Funeral services attended by many notables of music were held in New York on Nov. 3 for Max Reinhardt, 70, eminent stage director, who died in that city on Oct. 31. Long active at Salzburg, where his dramatic spectacles, especially Everyman, were annual festival features until the Anschluss, Mr. Reinhardt, who was born in Baden near Vienna, then became a citizen of Latvia and in 1940 of the United States. His properties, including a castle at Salzburg, had been confiscated by the Nazis. Long one of Berlin's most original producers, he staged the pantomime The Miracle in London in 1911 and in New York in 1924, a spectacular production of A Midsummer Night's Dream in the latter city, as well as a Hollywood Bowl and a film version of the work. He is credited with having introduced three-dimensional sets, the revolving stage and the cyclorama. He had been associated in the production of Rosalinda, now running on Broadway. His widow and two sons survive.

Leinsdorf Placed in 1A— May Get December Call

Erich Leinsdorf, who has succeeded Artur Rodzinski this season as musical director of the Cleveland Orchestra, has been placed in 1A by his New York draft board. Mr. Leinsdorf, 31, married and the father of a 15-months-old boy, was previously in 3A. He became a citizen last year on Nov. 5 at his former home in Harrisonburg, Va. In Cleveland, he was quoted as commenting that he did not expect to appeal, but would "abide by the orders of my government."

WHEN SCHOOLS FAIL THE MUSICAL CHILD

By Dean Dixon

THE IMPRESSIONABLE AGE.
A mixed quartet is useful in the years when it is important to lay a pleasar foundation for future music study.

The present trend of contemporary youth toward more and more consumption of popular music—jazz, swing, or "hot" jazz—is a danger signal which must be heeded, else the musical and cultural standards of America will be seriously affected.

The home, the government, community organizations and schools should all take stock of their resources and cooperate to stem this tendency.

Popular music, in itself, is not always detrimental—in fact, it has a definite place in the American scene, when taken in the proper proportions and seen, by the takers, in its true relation to all music and life. When, however, it is the sole item on the musical diet, it becomes as unhealthy and as unscientific as a food diet composed of only chocolate ice cream.

EVEN A PRODIGY SOMETIMES NEEDS A FRIEND.

Yehudi Menuhin, as a child, ponders a new score with fortitude. P. S.—He came through.

Responsibility of the School

Of the four institutions listed above, I feel that the school has, in our present-day society, the major responsibility for the recognition of this danger and the adoption of corrective measures. Receiving the child at a still impressionable age—between four-and-a-half and six years old—it proceeds to occupy a very large part of his waking hours, roughly, from 8:30 a.m. to 3:30 or 4:00 p.m. and thus is one of the strongest influences in the average child's life, merely in terms of physically and mentally occupied time.

In past decades, before the radio, the phonograph and the movies became part of the daily life of practically every American child, the system of teaching music now in use in the public schools might have been fairly adequate; but today, with the easy accessibility of these three mediums, that system is often woefully inadequate.

Compartmenting the Mind

One of the chief errors in our school music is that listening is mapped out on a first year, second year, third year basis. This is equivalent to saying, in effect, at the age of six a child should listen to this piece of music because it is music for six-year-olds, and so on. This is utterly false and unsound in concept. Besides, it is based on the assumption that the child's interest can be held and stimulated until he reaches "symphony age"—or, say, thirteen or fourteen years old. But the school does not often keep him musically occupied and interested until that age. Long before then popular music has thrown wide its arms and beckoned to and accepted the embrace of the youngster—usually to the exclusion of any other type of music.

No "Popular Music" Distinction

Popular music makes no such arbitrary distinctions as "popular music for children," "popular music for twelve-year-olds," but is a very democratic institution that allows its "all" to be given to everyone. The result is that children can tell the difference between an Artie Shaw and a Benny Goodman "lick" long before many of them know the names Horowitz and Hofmann, Heifetz and Menuhin.

"Coffee-House" Ditties

Against this "all" from popular music, we have offered to the children in the public schools a music listening diet consisting chiefly of what professional musicians call "coffee-house" music— Amaryllis, To a Water-Lily, To a Wild Rose, March of the Toys, Narcissus, Danse Macabre, Paderewski Minuet, etc. Can one blame the child for preferring popular music? I submit that the music appreciation lists for 1A to 6B, from which the above examples were chosen, are an insult to the average child's intelligence and imagination.

If the schools would only realize that time is at a premium and that unless children are shown the beauties of the real Beethovens, Shostakoviches, Brahmses, Bachs and Tchaikovskys at a very early age, they are, more often than not, forever lost to them.

When Classics "Send"

I personally have seen a group of fifty heterogeneous New York City children, ranging in age from four to fifteen, as excited about listening for the entrance of the oboe bridge passage in the third movement of the Tchaikovsky Fourth as I have seen them at a Wild West movie or a baseball game. It can be done—it should be done.

The symphonies, concerti and overtures contain all of the components of popular music and "coffee-house" music and much more. All the sweetness of the melodic lines is there, all of the rhythmic vitality, all of the harmonic variety. It more than covers the emotional gamut that the other two types of music run.

Why, then, restrict an individual to a life with the fewer beauties of popular and "coffee-house" music when you could enable him to enjoy these, plus the deeper, richer, greater, more profound beauties of the great classics?

Why not the Beethoven First Symphony instead of his Minuet in G, or the Brahms Violin or one of the Piano Concertos instead of his Lullaby? The Minuet in G and the Lullaby can be, and usually are, liked and appreciated without help from a teacher. But the First Symphony is where the teacher is needed and where she belongs—guiding and stimulating and helping the pupil into and through the unknown until it becomes the known and the friendly.

Words That Confuse

Another error and distortion is found in the "memory composition" work and the way most this is carried out. Composers write their scores in terms of melody, harmony, rhythm and emotional content. In the schools three of these elements are usually thrown out and one is kept—namely, melody. Not melody in its musical or true sense, but seemingly a form composed to enable some nameless but bad poet to fit words to it. It seems as if the purpose is to take the children further away than they already are from the composer and his wishes, as stated in the composition. A visit through the collections of the public schools shows that there are often deep grooves worn in the records from much use, but only for that part for which words have been written—usually only the main melody.

All of the above is written in the light of constructive criticism. It is to the interest of everyone in America that our cultural heritage be zealously guarded. The success of our educational system will be shown in the results. Musically, we should work to secure for the future a greater participation by the youth of America in more and better music, with "popular music" taking its proper place as a part of the whole.

A CONTRAST: Young winners congratulated by Fritz Kreisler as major violin awards of the Griffith Music Foundation, Newark, N. J., are made to Michael Applebaum, 9, and Judith Mendelssohn, 17. Mrs. Parker O. Griffith, president of the foundation, looks on. (Handy & Boesser Photo.)

Dean Dixon, 28-year-old Negro conductor and composer, who has shown marked versatility in many phases of music, was born in midtown Manhattan and studied at Columbia University (he is now doing graduate study for the Ph.D. degree) and at the Juilliard School of Music. He has conducted the NBC Symphony Orchestra, the New York Philharmonic-Symphony at the Lewisohn Stadium in 1941 and 1942, and is the leader of the New York Chamber Orchestra, with which he gave rare works by Schubert, Méhul, dello Joio and other composers last May. With the Juilliard Orchestra in 1942 he conducted first performances of a Rhapsody for Harp and Orchestra by Frederick Jacobi, with Marcel Grandjany as soloist, and of the First Symphony by Robert Ward. He has also given first performances of scores by Julia Smith, Joseph Wood, Paul Creston, Henry Brant and Dai-Keong Lee.

The Virginia Pemberton photograph on the Front Cover is by Maurice Seymour, Chicago.

NEWS AND PREVIEWS OF

By VIVA

Morton Gould looked around at his elegant new office and remarked sheepishly, "There ought to be a ticker tape machine in here. I'll probably turn into a Wall Street man any minute now."

He acquired the office along with his first commercial radio show, the CBS Cresta Blanca Carnival. The attendant convoys of agencies, press agents, interviews, offices and all the other razzle-dazzle of big-time radio have him mildly alarmed. Although he has been in the limelight for years, both as a composer and in radio, this sort of highly organized ballyhoo is still new to him. He accepts it as long as it doesn't interfere with his composing. After surveying his impressive creative output of the last few months, I assume it has not.

Now 29, Morton Gould has been on the air fourteen years, beginning as an NBC staff pianist. Fourteen years is a long time in radio and one youthful interviewer asked him to tell her about "the early days of radio." Gould started in solemnly with "Well, in 1913, when Dave Sarnoff and I were experimenting in a submarine." He was launched on the invention of a new tube with Edison by the time the interviewer woke up to the fact that Gould hadn't yet been born in 1913. However, his is unquestionably a radio career, although he has been composing since he was six, when he brought out a little item with the Winnie-the-Pooh name of "Just Six." When he was fifteen, Schirmer's was publishing his music.

He realized early that the melancholy realities of making a living as a composer hadn't changed much since Mozart's day, and so "instead of teaching, I chose radio." At 21 he was conducting and arranging his own program on WOR, and "Morton Gould arrangements" were making people sit up and take notice.

"At the same time," he said, "I saw that radio was becoming the biggest factor in music, that it would demand more and more music written for itself,

MORTON GOULD REHEARSES the orchestra for the Cresta Blanca Carnival over CBS.

and that it would have a tremendous effect on composition, both as to form and length."

Composing for radio, he claims, teaches one brevity, conciseness, clarity of statement. He feels strongly about this and honestly believed he practiced his own preaching until he was invited a few years ago to expatiate on his ideas at a Philharmonic Board luncheon. He accepted with enthusiasm, made a fine speech all about brevity in music, and then hurried off to a Philharmonic rehearsal of one of his own works, one of the longer ones. With the echo of his own speech still in his ears, he listened, and realized with horror that his piece contradicted everything he had just said. After its second repetition, he got so bored with its length that he started to read a newspaper. He thinks it was a profitable lesson.

Born, bred and musically educated in America, Gould has always used American idioms in his music, and is an "American" composer without being either stuffy or self-conscious about it. He likes and understands jazz, swing, boogie woogie and every other purely American expression and uses them all for source material.

"Composers should be aware of every new musical development" he declared, "Good music is good music, whatever form it takes. The only test is time, anyway. A good thing will resolve itself and endure. What we think is good now may be in the discard in a hundred years, and what we think is bad may have become a classic."

While we talked, a slender, grey haired man flitted in and out of the office with such intriguing messages as "The Koussevitzky Committee wants you to conduct at their concert," and "The bags are all packed, you only have to pick them up." This was Papa James Gould, who took over the management of Morton's business affairs when Morton was 18, and who has been at it ever since with unquenchable enjoyment. Papa Gould approves of his son's music, but secretly wishes he would write more Viennese waltzes and not so much "serious" stuff. However, he has to admit that Morton has not done too badly with the "serious" stuff. His Pavane is an accepted part of the orchestral repertoire. His Lincoln Legend has been played by Toscanini, who will repeat it this season. Stokowski has performed almost every one of Gould's major orchestral works. He is being commissioned all the time by artists to write instrumental things for them, the latest one being a viola concerto for Emannuel Vardi. And conductors watch for a new Gould work with respect and anticipation.

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Gregarious, interested in people and things, fond of books, movies and the theatre, Gould never takes himself too seriously. He remembers what his mother once told him when adults were cooing over his Wunderkind talents, and it was going to his head. He started to strut and repeat all the compliments. His mother eyed him sharply and said, "Yes, you can compose music. You do it very well. But can you bake a chocolate pie?"

Morton, nonplussed, said no.

"Well, I can. And your brothers can do things you can't do. Almost anyone can do something just as well as you write music. So you needn't think you're so unusual."

RADIO PROGRAM GUIDE

NOV. 7-NOV. 22

SUNDAY

E. Power Biggs, organist, 9:15 a.m. EWT, CBS. Nov. 7.

Vera Brodsky, pianist, 9:15 a.m. EWT, CBS. Nov. 14. 2nd Piano Sonata (Shostakovitch).

The Stradivari Orchestra, 12:30 p.m. EWT, NBC. Paul Lavalle, conductor. Fifteen of the world's finest Stradivarious instruments.

Nov. 7. Hungarian Dance No. 5 (Brahms); Melody in E flat (Tchaikovsky); La Golondrina (Serradel); With a Song in My Heart (Rodgers); Gold and Silver Waltz (Lehar); Evening Star (Wagner); Rosenkavalier Waltz (Strauss); Le Rêve, from Manon (Massenet); Poême (Fibich).

Nov. 14. Waltz Song from Faust (Gounod); All the Things You Are (Kern); Falling in Love With Love (Rodgers); Thine Alone (Herbert); Artists Life (Strauss); The Swan (Saint-Saens); Say Not Love Is A Dream (Lehar); Until (Sanderson); Lullaby (Brahms).

Nov. 21. Invitation to the Dance (Weber); My Heart Stood Still (Rodgers); Giannina Mia (Friml); Wanting You (Romberg); Scarf Dance (Chaminade); Hymn to the Sun (Rimsky-Korsakoff); Valse Bluette (Drigo); Love, Here Is My Heart (Silesu); Berceuse from Jocelyn (Godard).

Music for an Hour, 1:30 p.m. EWT, MBS. Robert Russell Bennett, conductor; Frances Greer, soprano; John Baker, baritone; Joseph Coleman, violinist; Milton Kaye, pianist.

Westinghouse Program, 2:30 p.m., EWT, NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS.

Nov. 14. Bruno Walter, conductor, Joseph Schuster, cellist. Manfred Overture (Schumann); Theme, Variations, Finale (Rosza); Don Quixote (Strauss).

Nov. 21. Artur Rodzinski, conductor; Eugene Istomin, pianist (Levintritt Scholarship winner); Overture to The Marriage of Figaro (Mozart), Orchestra; Piano Concerto No. 2 (Brahms), Istomin; The Anxious Bugler (Carpenter); An American in Paris (Gershwin), Orchestra.

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra.

Nov. 7. Jane Froman, soprano; Zino Francescatti, violinist.

General Motors Symphony of the Air, 5 p.m. EWT, NBC. Arturo Toscanini, conductor.

Nov. 7. All-Russian Program. The Internationale, Soviet National Anthem; Symphony No. 1 (Kalinnikov); La Jota Aragonesa (Glinka); Kikimora (Liadov).

Nov. 14. Le Baruffe Chiozotte, (Sinigaglia); Fantasia Brasileira, (Mignone), Bernardo Segall, pianist, soloist; Iberia (Debussy); An American in Paris (Gershwin).

The Family Hour, 5 p.m. EWT, CBS. Gladys Swarthout, contralto; Deems Taylor, commentator; Al Goodman Orchestra; Jack Smith, baritone.

Keepsakes, 8 p.m. EWT, Blue Network. Sentimental songs and verse. Dorothy Kirsten, soprano; Mack Harrell, baritone.

Duke Ellington, 7 p.m. EWT, MBS. One of the best of the colored swing bands. Brilliant arrangements.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Evelyn MacGregor, contralto; Marian MacManus, soprano.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor.

American Album of Familiar Music, 9:30 p.m. EWT, NBC. Frank Munn, tenor, Jean Dickenson, soprano; Evelyn MacGregor, contralto.

Texaco Star Theatre, 9:30 p.m. EWT, CBS. James Melton, tenor; Diane Courtney, soprano.

The Hour of Charm, 10 p.m. EWT, NBC. All-Girl Orchestra, Phil Spitalny, conductor.

Eileen Farrell, soprano, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra.

MONDAY

The Voice of Firestone, 8:30 p.m. EWT, NBC. Firestone Orchestra, Howard Barlow, conductor; Richard Crooks, tenor.

Nov. 8. Stars and Stripes Forever (Sousa), Orchestra; The Americans Come (Foster), Crooks; Service Medley, Orchestra; Roses of Picardy, When Johnny Comes Marching Home, Crooks; Medley of Songs from World War I, Orchestra.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Nov. 15. Helen Traubel, soprano. Hills (La Forge), Last Night the Nightingale Woke Me (Massenet), Traubel; Cossack Dance from Mazeppa (Tchaikovsky), Orchestra; The Song Is You (Kern), Traubel; Sextet from Lucia di Lammermoor (Donizetti), Orchestra; Adieu, Forêts, from Jeanne D'Arc (Tchaikovsky), Traubel.

Nov. 22. James Melton, tenor. Oath of Allegiance (Christie), Melton and Chorus; Autumn Frolics (Herbert), Orchestra; Witness (Spiritual Arr. Johnson), The Lord's Prayer (Malotte), Melton; Songs of America (Sowerby), Orchestra and Chorus.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso.

Nov. 8. When Johnny Comes Marching Home (Trad.), Chorus and Orchestra; For Me and My Girl (Leslie), Orchestra; 1918 Medley, Ensemble; There Is No Death (O'Hara), Schmidt.

Nov. 15. Look Out Below (Warning), Chorus and Orchestra; Love, Here Is My Heart (Silesu), Antoine; If You Please (Van Heusen), Orchestra; Swing Low, Sweet Chariot (Spiritual), A Cappella Chorus; Farmer in the Dell (Trad.), Orchestra; My Shining Hour (Arlen), Schmidt; Music in the Air (Kern), Ensemble.

TUESDAY

Gateways to Music, 9:15 a.m. EWT, CBS. American School of the Air. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Nov. 9. All-Mexican Program. Charo Gill Trio.

Nov. 16. Through the Opera Glass. Opera Excerpts.

American Melody Hour, 7:30 p.m. EWT, CBS. Eileen Farrell, soprano; Bob Hannon, baritone.

Salute to Youth, 7:30 p.m. EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano.

Nov. 9. They're Either Too Young or Too Old (Schwartz-Loeser), Orchestra; Yours Is My Heart Alone (Lehar), Conner; Frenesi (Dominguez), Orchestra; My Best to You (Jones), Conner; My Rifle (Rupertus), Chorus and Orchestra.

Sinfonietta, 11:30 p.m. EWT, MBS.

WEDNESDAY

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Morton Gould Orchestra, Alec Templeton, pianist.

Great Moments in Music, 10 p.m. EWT, CBS. George Sebastian, conductor. Jean Tennyson, soprano.

Nov. 10. Tosca (Puccini), Alexander Sved, baritone; Jan Peerce, tenor.

Invitation to Music, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Nov. 10. Elisabeth Schumann, soprano.

Nov. 17. Wanda Landowska, harpsichordist. Suite in E major (Handel), for harpsichord and Orchestra in D (Handel); excerpt from Acis and Galatea (Handel).

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

THURSDAY

Music of the New World, 11:30 p.m. EWT, NBC. Orchestra, H. Leopold Spitalny, conductor.

Nov. 11. The Realm of the Incas. Quechua Indian Traditional Music; Concertino (Louis Sandi), premiere; Two Selections (Medina); La Reja from Limenian Suite (Pacheco); Henri Nosco, conductor.

Treasure Hour of Song, 9:30 p.m. EWT, MBS. First program Nov. 18. Orchestra, Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

Nov. 12. There's a Hill Beyond a Hill (Hern), Ensemble; O Lovely Night (Landon Ronald), Manners; Merrymakers Dance from Nell Gwynne (German), Orchestra; I'll Sing Thee Songs of Araby (Clay), Graham; Falling in Love With Love (Rodgers), Ensemble.

Nov. 19. Take It Easy (Mizzy), Ensemble; Yours Is My Heart Alone (Lehar), Manners; Molly on the Shore (Grainger), Orchestra; Long Ago in Alcala (Messager), Graham; Romany Life (Herbert), Ensemble.

Waltz Time, 9 p.m. EWT, NBC. Abe Lyman Orchestra; Frank Munn, tenor; Evelyn MacGregor, contralto.

All-Time Hit Parade, 8:30 p.m. EWT, NBC. Mark Warnow Orchestra.

SATURDAY

Xavier Cugat, 11 a.m. EWT, Blue Network. Latin-American Music.

What's New, 7 p.m. EWT, Blue Network. Musical Guests.

Boston Symphony Orchestra, 8:15 p.m. EWT, Blue Network. Serge Koussevitzky, conductor.

Nov. 6. Symphony No. 5 (Tchaikovsky).

Nov. 13. Symphony for Strings (William Schuman), Premiere; Symphony No. 1 (Shostakovich).

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Marion Claire, soprano. Opera and operetta.

Your Hit Parade, 9 p.m. EWT, CBS. Mark Warnow Orchestra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Gus Haenschen Orchestra; Jessica Dragonette, soprano.

Nov. 13. Oklahoma (Rodgers); You Are Free (Jacoby); Holiday (Rose); May Day (Gershwin); Surrey With the Fringe on Top (Rodgers); I Left My Heart at the Stage Door Canteen (Berlin); L'Amour, Toujours L'Amour (Friml); Marine Hymn (Philipps).

RADIO, STAGE AND SCREEN

LIEBLING

What Bizet, Merimée and Halévy would have said, I have no way of telling. But they were all three pretty good showmen, and if they lived now in the U. S., who knows? They might have written Carmen à la Billy Rose. Anyway, I wish I had had the three of them with me at the run-through of Carmen Jones that I saw four days before it opened in Philadelphia.

The stage was a dimly lighted hotel ballroom. Up on the bandstand sat the producer Billy Rose in a black suit, black hat and tie, straddling a chair. Oscar Hammerstein, who transposed the book into Americanese, was huddled in a corner, his wide, pleasant face creased with worry. Eugene Loring flitted around, keeping an eye on the ballet. Down below the platform, Robert Russell Bennett, in a tattered old grey sweater straddled another chair and conducted with his hands. Music came from a not very good piano. Chairs marked off the approximate size of the stage. The all-Negro cast and chorus and their friends and relatives took up considerable space around the room.

The performance started casually. But there was nothing casual about it, once it was going. Something electric, exciting suddenly vitalized that ballroom. Here was the music you'd listened to for years. There was nothing changed about that. But the words,—plain American words. After ten minutes, somehow you wondered whether you'd ever heard any others.

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And the plot? Was Carmen ever a gypsy? No, she must always have been a gal from a small Southern town, driving the army M.P.'s crazy.

"You go for me an' I'm taboo;
But if you're hard to get, I go for you!
An if you do, den you are through, my frien' . . ."

And Micaela? What happened to her? Cindy Lou took her place, singing to Joe the Corporal, "I walk just like your Maw." There is a fight, but in a parachute factory where Carmen Jones works, Joe lets her go, because she makes a date with him.

"Dere's a café on de corner
Run by my frien' Billy Pastor."

The drums beat out the rhythm of the dancing at Billy Pastor's and you have to listen hard to realize that the music isn't swing. It's still Bizet, untouched. The crowd goes wild when Husky Miller, the prize fighter comes in and sings about his fights.

"Stand up and fight until you hear de bell!
Stand toe to toe,
Trade blow for blow,
Keep punchin' till you make your punches tell!"

The smugglers' rendezvous becomes a Chicago club. Carmen reads her fortune and sees death. "Hello, ol' boy," she says. She meets death outside a sports stadium, instead of a bullfight arena.

Billy Rose picked his cast from a Philadelphia laboratory, the Navy yard, a stockyard . . . all over the place. He engaged Robert Shaw to train a chorus that sings as only a Negro or Russian chorus seems to be able to sing. (They learned the score in a week.) He chose a pretty, luscious voiced girl for Carmen. He supplied lavish costumes and sets, as I saw ten days later at a performance in Philadelphia. He told the cast that even if he didn't make a dime out of the show, he was proud to have been able to present a production of such "cultural significance."

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What does it all add up to? Will it mean a radical change in the presentation of opera in America? Will Broadway take over? Or will the novelty soon wear off? Frankly, I don't know. But in Philadelphia a woman behind me said, "I always thought opera was stuffy. This is fun!" The theatre ushers were whistling the smugglers' quintet.

After the rehearsal the sixteen kids of the children's chorus rode home in the subway and sang their numbers at the top of their lungs. In a few minutes they had everyone else in the train singing with them.

Maybe it won't mean a revolution in opera. But I'll bet the Habanera makes the Hit Parade. And after all, why shouldn't it?

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Incidentally, according to rumor, the planned revival by Richard Rodgers of his "Connecticut Yankee in King Arthur's Court" will not be merely a revival. It will be a new streamlined version, with the book rewritten to fit 1943. The wonderful My Heart Stood Still and Thou Swell stay in, but Rodgers has written some new tunes. It is scheduled to open in New York shortly.

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The movies are going in heavily again for biographies and have suddenly discovered lots of musical figures to portray. On the agenda of the various companies are a Cavalcade of Jerome Kern melodies; the life of George Gershwin; the life of Chauncey Olcott, famous Irish ballad singer; and Cole Porter's story, to be called Night and Day.

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Bernard Herrmann, composer-conductor, has signed a three-year contract with the Columbia Broadcasting System as chief conductor. He will also write the music for two films a year.

MURIEL SMITH,
alternating with Muriel Rahn in the title role of Billy Rose's production, Carmen Jones, opening soon on Broadway. (Photo by Murray Korman.)

Philco Launches New Radio Hall of Fame

The announcement of a new, full hour program sponsored by Philco, to be called the Radio Hall of Fame, starting Dec. 5, poses a question which seems to come up periodically in radio.

Will the program inaugurate something new on the air, or will it turn out to be just another variety show tricked out in a fancy name?

Philco's and the Blue Network's announced objectives in sponsoring the Radio Hall of Fame are "to establish a radio equivalent of the Academy Awards in the motion picture industry." It will present "the outstanding performers of radio, stage, screen, concert, night club and music." Selection of stars "who by their performances have won the right to appear on the program" will be made by the editors of Variety.

The objectives would certainly appear to be worthy in every way. Nevertheless, will they be adhered to? Will there be a sincere attempt to judge and reward the best performers in every field, or will the choice eventually become indiscriminate merely to make up a star-studded variety show like any other?

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The question comes up, because in the past so many programs have started out with an announced plan, and have veered away from it. A case in point is the RCA show "What's New?" As a variety program it leaves nothing to be desired. The skits, the comedy, the performers are all first-class. However, the program is an exposition of novelty only up to a point. While it is always delightful to hear such artists as Rubinstein, Vronsky and Babin, Iturbi and others, there is nothing startlingly new about their playing, and nothing very new in what they have played.

Admittedly, radio has numerous limitations in the presentation of programs and it is easy to fall into the same variety routine. Nor is there anything wrong with that routine except for its extensive duplication. But it will be interesting to see whether the Radio Hall of Fame will set a precedent or merely continue a tradition.

Preliminary auditions for the Metropolitan Auditions of the Air are now being held on Tuesdays and Wednesdays in the Blue Network studios. Operatic aspirants are advised to write for application blanks to Helen McDermitt, secretary, Metropolitan Opera Auditions, 230 Park Avenue, New York 17, New York.

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Unfortunately for the country at large and fortunately for New Yorkers, the New Friends of Music Concerts are to be broadcast every Sunday in their entirety on New York's WQXR, beginning Nov. 7. The Book of the Month Club will sponsor the broadcasts. It is a pity that these concerts cannot be given a network hearing as they have become an important integral part of New York's musical life, and as such should be heard by everyone. Thank goodness for WQXR, anyway!

CAFE CORNER

I caught a show at New York's Cafe Society Uptown, and succumbed to Hazel Scott's fascination all over again. She can tear the Bach D minor Toccata and Fugue limb from limb, drown it in boogie-woogie and make you like it. A graduate of Juilliard, Hazel Scott knows what she's doing at the piano, even if she seems to have little reverence for the classics. Another attraction is young John Sebastian, who makes a harmonica sound like—a harmonica. But what a harmonica! He gets astonishing variety and color from it, and even a full richness of tone.

Down in Greenwich Village's El Chico, the pianist of the band stands out so much that I asked questions. He's Alejandro Vilalta, Spanish pianist, who shows his versatility by playing New York recitals in leading halls.

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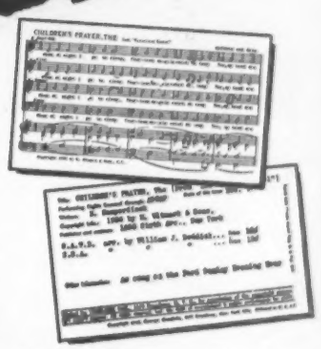

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LONDON

London

The "Proms," in their final weeks, continued to give new works. Benjamine Dale's The Flowing Tide was, in a sense, a memorial to the composer, who died suddenly after rehearsal. The work is a tone poem in five sections. Its construction is musicianly and thematic material sincere. It shares the same lofty plane of achievement as Vaughan Williams' Fifth Symphony.

Gerald Cooper's Wigmore Hall concert gave us two first performances. Lennox Berkeley's String Trio showed that the composer is at present more at home in the intimate circle of chamber music than the symphony. The first movement is vigorous, the second in a melodious and lyrical vein and the last is alternately vivacious and restless. Michael Tippett's Cantata for Tenor voice and piano is more venturesome material and is thoroughly modern both in thought and idiom. Peter Pears sang the very exacting solo part.

New Rubbra Score

Edmund Rubbra's Sinfonia Concertante for piano and orchestra is a welcome addition to our musical repertoire. It does indeed seem as if the mantles of his teachers—Holst and Vaughan Williams—have descended upon Mr. Rubbra. The Sinfonia opens with a remarkably sincere Fantasia. While entirely original, it recalls Vaughan Williams at his most philosophical and inspired. The next movement, a lively Saltarella, although completely modern, at once challenges Mendelssohn's fine excursion in this field.

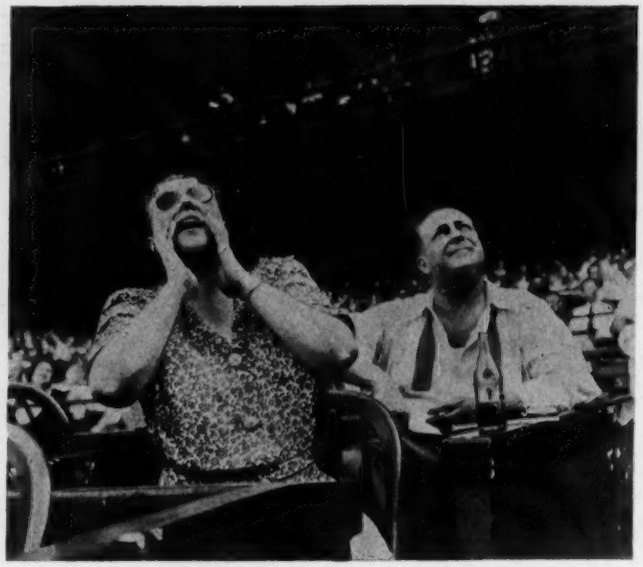
But it was not until we heard the soul-searching utterances of the Prelude and Fugue that we felt that the lofty summit of Olympus had been reached. Here, then, is a true artist, one who disdains the claptrap of sensationalism and who composes in dignified, yet compelling, phrases. This beautiful composition is as far removed from the pretentious and empty rubbish which we are offered, alas, only too often, as gold is from brass.

L. P. O. and Musical Culture, Ltd.

The London Philharmonic Orchestra is especially notable in that every member of the board of directors is an actual player. When the players of the London Philharmonic Orchestra found themselves faced with the possibility of disbandment at the beginning of the war they formed a company called Musical Culture, Ltd. In addition to its orchestral duties, this powerful and progressive organization acts for leading artists and also sponsors many musical ventures such as the Sunday Evening Orchestral concerts at the Orpheum, the official French and Walter Goehr concerts at the Wigmore Hall and concerts all over the country. The London Philharmonic Orchestra is thus not only one of the most powerful but most helpful and progressive feature in Britain's musical life.

New Jersey Opera Company Opens Season with Carmen

A new organization, the New Jersey Opera Company, with Frank Repetti, general director, and William Spada, conductor, will present a series of operas at the Mosque in Newark, N. J. The season opens on Nov. 7 with Carmen, the cast including Winifred Heidt, Bernardo de Muro, Claudio Frigerio and Ann Trocianecky. The chorus of the New Jersey Opera Association, as in the past, will participate.



HO-YO-TO-HOS AT THE BALL GAME.

Helen Traubel, the Metropolitan Opera's all-American dramatic soprano, and her husband, William Bass, cheer Miss Traubel's home town team, the St. Louis Cardinals, at a recent World Series event.

Gallo Forces Close N. Y. Series

The season of the San Carlo Opera Company was concluded with a highly successful second week at the Broadway Theatre, New York.

The double bill known colloquially as "Cav. and Pag." on Oct. 12, had Gertrude Ribla and Pascal Ferrara intoning and acting the emotional frenzies of Santuzza and Turiddu, and doing it ardently and convincingly; and Nuncy Garrotto (Nedda) breaking the heart of Aro'do Lindi (Can'o) to the satanic satisfaction of Angelo Pilotto (Tonio). George Schick conducted both works.

Grace Panvini won resounding plaudits with her scintillant delivery of the Mad Scene in the Lucia of Oct. 13. She was equally at home in lovely lyric singing of sustained melodies. Mario Palermo, an ardent and pleasing Edgardo, and Stephan Ballarini as Ashton, also made their presence integrally important. Buck'ey was the conductor.

La Forza del Destino was the Oct. 14 opera. Attractive and gifted Mobley Lushanya sang the Leonora role, lustily partnered by Aroldo Lindi as Alvaro. The rest of the spirited cast also helped to make the performance smooth and spirited. Buckley conducted

Carmen (Oct. 15) had propulsive and warm-voiced Margery Mayer to sing the title part. Don Carlos partnered her as Don Jose, Nuncy Garrotto was a comely and euphonious Micaela and Stefan Ballarini assumed the Toreador role. Aida (matinee) was done Oct. 16, Mmes. Ribla, Mayer, and Messrs. Ferrara, Pandisio and Kravitt being the leading characters. Buckley conducted, as he did also for the repetition of Rigoletto, Oct. 16 (evening), again presenting Grace Panvini as Gilda, Ballarini as the jester, Palermo, the Duke.

The final week of the successful fortnight starting Oct. 17, had Barber of Seville with radiant Grace Panvini scoring brilliantly as an especially pert and silvery-toned Rosina, Palermo singing Almaviva and Kravitt clowning effectively as Basilio. To Pilotto fell Figargo's role; Buckley conducted. Tosca (Oct. 17, evening) featured Lushanya and Lindi. The Oct. 18 performance was Faust, Nuncy Garrotto (Marguerite) gaining strong individual honors. The Mascagni-Leoncavallo double bill was the attraction on Oct. 19. Brooks Cormack, American tenor, made his debut as Turiddu and revealed a well-trained, warmly colored voice of good range and power. Repetitions of Carmen, Aida and Boheme, Oct. 20, 21, and 22, offered familiar singers.

The final matinee, Oct. 23, brought Traviata, in which beautifully costumed Virginia Pemberton essayed the leading soprano role, one she has sung previously throughout the United States and Canada. Her conception of the characterization and adventures of the picturesque Violetta had marked individuality. In the evening Trovatore ended the succesful Gallo autumn season in New York, and the company started out for its 32nd annual country-wide tour.

Stell Andersen Concert Aids Norse Flyers' Camp

Camp Little Norway, the training centre in Toronto, Can., of the Royal Norwegian Air Force, will receive the entire proceeds from the recital on Nov. 7 in Town Hall, New York, given by Stell Andersen, American pianist. Norwegian Ambassador Wilhelm Morgenstierne and his wife, and the Consul General of Norway and Mrs. Rolf A. Christensen head the committee of sponsors.

San Francisco Opera Series Draws Throngs

The San Francisco Opera series has drawn record audiences. A report of the season, which arrived too late for inclusion in this issue, will be published on Nov. 20.

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—Irving Kolodin, New York Sun

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—Alice Eversman, The Evening Star, Washington, D. C.

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N. Y. Concerts

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

(*Continued from page 3*)

made for the full satisfaction of connoisseurs. Zino Francescatti was the soloist, with a warm-blooded, beautifully toned and flawlessly executed performance of the violin music. (The Concerto and Symphony were repeated at the Sunday matinee of Oct. 24.)

Czech Memorial

The 25th anniversary of the founding of the Czech Republic was marked (CH, Oct. 28 and 29) by the Philharmonic Orchestra giving an all-Czech list under Rodzinski, to large audiences. Bohuslav Martinu's Memorial to Lidice, one of the short scores commissioned by the League of Composers, had its first performance—a work of solid merits beautifully played. It is built on early religious chants, and its themes are skillfully developed, its harmonies relatively conservative. Jarmila Novotna, soprano of the Metropolitan Opera, sang with appealing voice and style Dvorak's Songs My Mother Taught Me and an aria from his Rusalka. George Szell's orchestration of Smetana's String Quartet, "From My Life," an adept one, was effectively played. Rudolf Firkusny, pianist, had an especial success in the first New York hearing of Vilem Kurz's edition of Dvorak's G minor concerto—a reading of power and brilliance. Smetana's colorful Blanik closed the list. Rodzinski and the soloists were often recalled.

Strings, Keyboard and Glottis

Oct. 12 (TH)—Margaret Keiser, soprano, of Philadelphia, delighted her listeners with fastidious interpretations and expert employment of a voice that was consistently well projected in the lower and middle registers.

Flora Mora (Oct. 13, TH), Cuban pianist, made her recital return here after an absence of 24 years. In a program of classics and modern works (Bach, Beethoven, Debussy, MacDowell, etc) she demonstrated unindividualistic approach, far from flawless technic and overabundance of pedalling which marred the outlines and clouded the harmonies.

Oct. 15 (TH)—Cyrena Van Gordon, well remembered from her opera appearances, presented a recital opening with Gluck's Divinites du Styx aria and offering also a diversity of songs. If her contralto voice had not at all moments all the opulence and appeal of former years, she retains all her mastery of musical material and the ability to interpret it with rare understanding, moodal versatility and fine employment of phrasing. Walter Golde shone with polished piano accompaniments, and as the composer of several interesting songs.

Oct. 16 (CH)—Bronislaw Huberman's violin ministrations gave high pleasure to lovers of string art who admired his lofty musicianship, devoted feeling and eloquent use of tone in three Sonatas, by Handel, Franck and Bach (A minor unaccompanied), Goldmark's rarely heard Suite, opus II, and shorter numbers including the recitalist's own finely fashioned transcriptions (unaccompanied) of three Chopin Mazurkas. The audience bestowed rich enthusiasm, a share of which went also to the piano assistance of Boris Roubakine.

Oct. 17 (TH)—Maurice Eisenberg, cellist, was in elevated form with large works by Bach, Haydn and Chopin (Sonata) and minor morceaux as codas. With musical penetration, facile execution and a tone of much color and warmth, he won richly deserved plaudits. Erich Itor-Kahn made his artistic aid valuable at the piano. Eisenberg played the famed Stradivarius cello of the late Emmanuel Feuermann, which was lent for the occasion by its present owner, Russell B. Kingman of Orange, N. J.

GREGOR PIATIGORSKY,
cellist, who gave a Town Hall recital, his only New York appearance this season, on Oct. 30.

Oct. 17 (TH)—In a program ranging from 16th Century music to Brahms, Ruth Kisch-Arndt, contralto (with Joseph Garnett at the piano) styled admirably and suited her voice to all mood requirements, even though it lacks something of fresh flexibility and shows best in the middle register.

Oct. 18 (TH)—Catherine Reiner, soprano, sang smoothly and understandingly yet with somewhat too much use of *voix mixte*, and not quite enough of authority. Her German diction could stand improvement. The always dependable Paul Ulanowsky offered impeccable piano accompaniments.

Oct. 20 (TH)—Carmen Ippolito, young violinist of imagination and temperament who gets lovely tone from her instrument and conquers its mechanics brilliantly, put a wealth of personal touches into even such formal matter as Bach's Chaconne. Her free delivery and warmth of feeling were especially at home in the Nardini and Mendelssohn Concertos, Respighi Sonata, and De Falla's Suite Populaire Espagnole, Vladimir Sokoloff accompanied stylistically.

Oct. 20 (TH)—Mieczyslaw Horszowski, facile and crisp technician on the keyboard, and given to serious, clearly articulated interpretations, played Haydn and Beethoven (Opus 110) Sonatas, some Chopin, Debussy and Ravel. His tone took on its best tints in the modern numbers which he delivered with attractive flourish and fancy.

Opera in Mufti

Oct. 20 (CH)—Micael Kachouk's Opera Company plans a monthly performance of Russian opera at Carnegie Hall, and the series started with Tchaikovsky's Eugene Onegin. Drapes took the place of scenery, but there were lights, chorus, ballet, and costumes for the singers. Two pianos, played excellently by Messrs. Pavlovsky and Pressman, substituted for orchestra. The best of the principals were Vera Bryner (Tatiana), Ylia Tamarin (Lenski), Zinaida Alveres (Olga), and Alexander Balaban (Eugene). Fine choral aid and the firm and authoritative conducting of Eugene Plotnikoff also helped to make the evening enjoyable for lovers of Russian opera.

Oct. 22 (TH)—Miriam Solovieff, violinist, disclosed refined musicianship and versatile command of her instrument, together with sensitive application of tone and color. Her major achievements were in Beethoven's Sonata, Op. 12 No. 3, Franck's Sonata and Bach's Chaconne. Her pianist was Leonid Hambro, Musician Second Class, USNR.

Oct. 23 (TH)—Jonathan Browder, young pianist, displayed an easy technic but no intensive approach as an interpreter, in Bach's Chromatic Fantasy and Fugue, Brahms' F minor Sonata, Debussy's Suite and shorter pieces, including Moriz Rosenthal's brilliant, rarely played Vienna Carneval.

Oct. 23 (TH)—Hugo Kolberg did some worthy violin playing at his recital and some that might have had more nobility of style, as in the Bach Chaconne. A Spohr Concerto and the first New York performance of Shostakovich's Satirical Dance were some of the other items on the program. At the piano was accomplished Artur Balsam.

New Soviet Scores

Oct. 24 (CH)—An All-Soviet concert sponsored by the American Russian Institute, offered interesting music and gifted artists as soloists. The occasion was in reciprocity for the All-American concert held in Moscow last July. The principal event of the present program was the new Shostakovich Piano Sonata, played by Vera Brodsky, who also did its American premiere recently with a performance over the air. Again Miss Brodsky offered outstanding musical penetration and pianism of pronounced individuality. The music made a deep impression Another American first hearing was a three-movement Suite for viola and piano by Chemberdzhi, Georgian composer, with pages strongly original in content and workmanship. The performers, Messrs. Vardi and Wolman presented an illuminative reading. Alexander Kipnis' admirable vocal art had fine opportunity in three unfamiliar, attractive Shostakovich songs, one of them a strikingly characteristic setting of Shakespeare's Sonnet No. 66. Doris Doree, soprano, and Donald Dame, tenor, were heard engagingly in popular Soviet numbers of the moment. The Soviet Ambassador, Andrei A. Gromyko, sat in a box. Donald Ogden Stewart spoke.

Other Events

Oct. 24 (TH matinee)—Francis Stanko, bass-baritone, did a mixed ancient-modern list, and revealed serviceable interpretative ability and a voice of uneven timbres and volume. William Spada accompanied.

Oct. 24 (TH evening)—Povla Frijsh, soprano, favorably known for her intelligent and stylistic musicianship, was effective, but perhaps vocally not at her best in a program of wide range, from Schubert to American examples. Cellus Dougherty was imposingly masterful at the piano.

Oct. 24 (CCH)—Ethyl Clarke, coloratura soprano, sang her list with facility, accompanied by Alzonia Bryant.

Cello Art

Oct. 25 (TH)—Joseph Schuster, whose first celloship of the Philharmonic Orchestra does not prevent his frequent appearances as an outside soloist, had a large and distinguished audience at this recital. The Schuster art came to hearing at its finest, featuring full, silken tone, dexterous fingers and bow, and a wealth of musical and mood command. He gave discriminative listeners a most happy evening in Boccherini's A major Sonata, Bach's D minor Suite, Introduction and Polonaise by Chopin, Beethoven's Variations on a theme from The Magic Flute, Schumann's Fantasiestücke, and some less stately material. Arpad Sandor was in perfect artistic communion at the piano.

Oct. 26 (CH)—Ray Lev's intensive response to musical emotion was the outstanding factor in her interpretations of Beethoven's Sonata, Opus 101, and Schumann's Symphonic Etudes, the latter performed with many arresting nuances in tone and phrasing. She premiered a new, short, finely fashioned three-movement Sonatina by Stanley Bate, full of meaty matter, rhythmically fetching and of beautiful melodic line in the second section. Two spicy Kabalevsky Preludes and some Chopin completed the program. The Bate work is dedicated to Miss Lev.

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THE DANCE

World Premiere of Tudor Ballet Hailed

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

This is a day of opportunity for younger American dancers. The rapid development of the dance in recent years has given them new fields in which to work.

It was not long ago that the names of Nora Koreff, Maria Karniloff and Rosella Hightower were found listed only in the corps de ballet. The first two, now known as Nora Kaye and Maria Karnilova, have been with Ballet Theatre since its inception at the Centre Theatre in 1940. Rosella Hightower was a product of the Original Ballet Russe de Monte Carlo. All three were born and trained in the United States and all are today leading ballerinas of one of the greatest existing ballet companies. They have proved that glamorous names no longer have to be used to decorate the roster in order to lure the ticket buyer.

The ballet audience is not interested in whether or not a dancer has had a Hollywood contract or was smuggled out of Russia during the Revolution. It wants to see a good performance of good ballets. Without one really famous name on the distaff side, the Metropolitan Opera House is literally packed for every performance. The dancing is of a high order, and that is what the public wants.

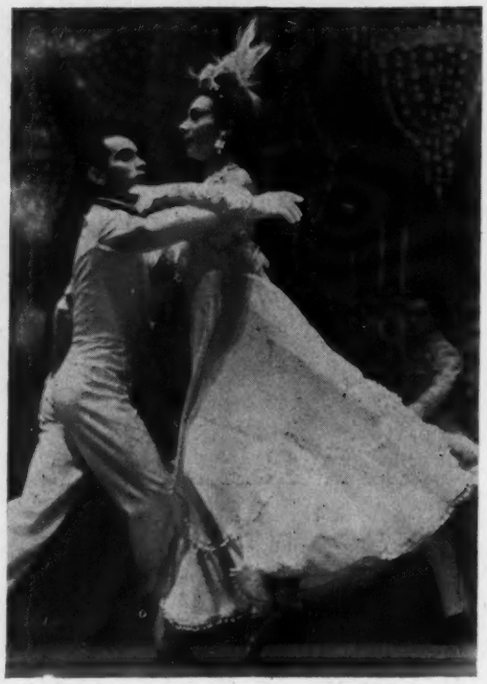
•

Now that the American dancer has arrived, why must the management continue to stress *Russian Ballet* by Ballet Theatre? Why can't it be just plain Ballet Theatre with some Russian Ballet? For, in spite of all the ballet-hoo, are not the Tudor ballets among the most popular in the repertoire? He is not Russian; far from it! Ballet does not *have* to be Slavonic to be successful, artistically or financially. Is it not possible that there are some American choreographers, who have not as yet had a chance and who are worth giving a try?

Of the four new ballets by this company this fall, two were by Russians—Massine and Lichine—one by Argentinita and the other by Antony Tudor, who is English. Is there any reason why a company which is made up mostly of American dancers, sponsored by Americans and performing for American audiences should not have at least one ballet out of four by an American? An annual competition for a native ballet, by a native, might lead to satisfying results. It is at least worth giving a try.

Pictures of Goya Delight

Argentinita and her ensemble—Pilar Lopez, Jose Greco and Manolo Vargas—made their first appearance as guest artists with the Ballet Theatre on Oct. 13. The work is called Pictures of Goya and is a suite of dances based on famous drawings by Goya, emanating from a huge ornately designed picture frame. The music is by Granados and has been arranged by Antal Dorati. Argentinita and Pilar Lopez created the dances and Federico Rey was responsible for the smart costumes.



SCENE FROM DIM LUSTRE, new ballet by Antony Tudor, produced by the Ballet Theatre. The principals are Nora Kaye and Hugh Laing. (Performance Photograph by Bob Golby.)

The dances, rich in contrast and vividly performed, drew tremendous applause and shouts from the capacity audience. An interlude of superb Spanish dancing in an evening of ballet is welcome, especially when it is of the Argentinita brand.

Slavonika, Aleko and Bluebeard, were the other ballets on the program. Each has undergone some changes in choreography and cast.

Slavonika, originally choreographed by Vania Psota, was produced under the supervision of Yura Lazovsky. The music of the Slavonic Dances by Dvorak is thrilling when well played, and the dances should be, too. But unfortunately, in the present arrangement this is not true. Perhaps the pseudo-brilliant costuming of Alvin Colt throws the entire work out of balance. There is nothing wrong with the music or dancers, therefore the fault must be in the choreography and decor. Karnilova, Romanoff, Golden, Taras and the entire ensemble danced with plenty of verve and skill.

As Zemphira in Aleko, Nora Kaye replaced Alicia Markova, who has been ill and will probably not be able to return during the New York season. Miss Kaye is in appearance more suitable for the earthy, cunning and voluptuous gypsy. Leonide Massine and Hugh Laing as Aleko and the young Gypsy provided interpretations of unusual dramatic depth and the scenes in which Nora Kaye and Hugh Laing appeared were extremely moving. The ballet has been cut since its premiere and has been greatly improved as far as continuity is concerned. There is still much dashing about, on and off stage, for no apparent reason, but there are also some very beautiful and touching sections.

The three new things about Bluebeard are Karnilova in the part of Boulette, Janet Reed as Angelo and the omission of the section in which the spirits of Bluebeard's wives return to haunt him. Congratulations for all.

Fair at Sorochinsk Bows

The world premiere of David Lichine's Fair at Sorochinsk was the attraction on Oct. 14. This ballet, in four scenes, is based on stories and elements from Gogol's Ukrainian tales. The music by Moussorgsky was adapted by Antal Dorati, the conductor. The scenery and costumes, at times smart and colorful, were designed by Nicolas Remisoff.

David Lichine is one of the most gifted of the younger choreographers, and therefore there is reason to believe that the weak spots of his ballet will in time be corrected. On the first performance the story was difficult to follow, and the broom dance in the Night on Bald Mountain scene was especially confusing. The second scene, the Fair at Sorochinsk, though at first reminiscent of the street scene in Petrouchka, builds to one of the most rousing climaxes of sheer virtuosity in all ballet. The patterns are ingeniously choreographed, and the dancers seemed to be touched off with a spark of electricity.

Anton Dolin has one of his best roles in the part of Red Coat, the Devil of the Ukraine. Eglevsky, in the part of the young lover, did some fine dancing while Margaret Banks, as his sweetheart, was effective and charming. Lucia Chase, as Khivria, the witch, did a great deal of arm waving and running around, but very little dancing.

The other ballets were Princess Aurora and Mademoiselle Angot. Nora Kaye replaced Markova in the former work and gave a remarkable performance. It would be interesting to see Karnilova in this part some time. Mademoiselle Angot has been tightened up since its initial showing, but it is still too long for what it has to say.

Tudor's Dim Lustre

With the world premiere of Dim Lustre on Oct. 20, Antony Tudor scored again. Richard Strauss' Burlesca for piano and orchestra is used for what may be called a ballroom scene. The decor by Motley has innumerable crystal chandeliers which furnished a properly suggestive setting. Nora Kaye and Hugh Laing, the fascinating couple, are reminded of episodes in their past by a glimpse of a familiar face, a whiff of perfume, or perhaps just an incident. Muriel Bentley and Michael Kidd are the reflections, Antony Tudor, John Kriza, Albia Kavan, Janet Reed, Virginia Wilcox and Rosella Hightower are characters of the past.

Mr. Tudor handles the entire episode with his usual amazing skill. The designs and delightful subtleties could only be created by one who is a complete master of his craft.

The opening ballet of the evening was Swan Lake, with Rosella Hightower dancing the leading role for the first time. She handled the difficult part with admirable finesse and won a tremendous ovation. The evening concluded with a repetition of Pictures of Goya and the first performance of the season of Tudor's satire on ballet, Gala Performance.

The conducting was divided between Antal Dorati and Mois Zlatin. Marcel Hansotte played the Strauss Burlesca piano solo competently.

Dance Jottings

Mme. La Meri celebrated the 500th performance of her career on Oct. 19 with a program of interpretative dances which represented virtually every school and form of technique in the art of dance.

On Oct. 26 the regular bi-monthly intime recital of the Ethnologic Theatre presented La Meri and her Natya Dancers in a Hindu Dance Drama, Surpahakha in Love, and five shorter dances of Hindu and Spanish origin. . . . Peggy V. Taylor plans a recital of hand dances on Dec. 5 at the Humphrey-Weidman Studio Theatre.

Franz Allers, conductor of the Ballet Russe de Monte Carlo, writes that the company has been playing to capacity houses at the Civic Auditorium in Chicago.

Toledo Hears Faust by Visiting Group

TOLEDO, O.—The regular concert season opened auspiciously on Oct. 15 in the Museum of Art with the performance of Gounod's Faust by a company organized by Charles L. Wagner. The cast originally announced was almost entirely changed, with the exception of Mack Harrell, who gave vocally and histrionically, an admirable portrayal of Valentine.

Annamary Dickey sang Marguerite and rose to her best in the familiar Jewel Song. Faust was taken by Armand Tokatyan, who was especially impressive in the opening scene and contributed much to the fine singing of the trio in the duel scene with John Gurney and Mr. Harrell. Gurney sang and acted Mephistopheles most acceptably.

Lesser parts were well taken by Frank Gamboni as Wagner, Mona Bradford as Siebel and Renée Norton as Martha.

The chorus was few in number but made up for that by clear and accurate singing. Though staged in miniature, the performance was creditable to the management and the artists, and gave pleasure to a large audience. The orchestra under Giuseppe Bamboschek was unfailingly true to tone and interpretation.

A. McL. T.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The winter musical season began auspiciously on Oct. 24, when the Janssen Symphony Orchestra, under the splendid leadership of Werner Janssen, played to a capacity audience in the Wilshire-Ebell Theatre. The program, opening the fourth season of the ensemble, included four contempory works, one of them American, and all heard for the first time here. There was an enthusiastic response to all, culminating in a prolonged ovation to conductor and orchestra.

Conducting from memory as usual, Janssen controlled his orchestra with the utmost finesse and skill, eliciting nuances and shadings with precision. Phrases were enunciated with fine clarity and instrumental choirs were beautifully balanced. The orchestra, which includes many of the city's leading instrumentalists, responded with sensitive alacrity.

A striking opening was provided in Kabalevsky's Overture to Colas Breugnon, individual within conventional musical treatment. Aaron Copland's Quiet City held a feeling of spacious somnolence. English hornist Charles Strickfadden and Trumpeter John Clyman deserve special plaudits. Dubensky's Fugue for violins was delivered with splendid clarity. In conclusion was Hindemith's Symphony in E flat, indubitably a strong and characterful masterwork. Janssen lifted it to a magnificent climax.

The soloist was Mischa Elman, who played the Tchaikovsky Violin Concerto. His liquid tone poured forth with opulence.

Opera by Resident Group

The Southern California Opera Co. offered Gounod's Faust to an appreciative audience in Royce Hall, U.C.L.A., on Oct. 12, under the skilled auspices of Vladimir Rosing. The venture proved again that a local company can mount and sing opera well and entertainingly.

Jerome Hines won honors as Mephistopheles. He towered above the rest of the cast vocally and visually, showing a fine voice and acting ability.

Lee Sweetland made a very creditable Valentin, David Laughlin delivered an adequate Faust, and Jean Forward sang Marguerite. Blanche Phillips, Audrey Dodds and Ewing Mitchell completed the roster.

Rosing's staging was ingenious and his direction made each scene appear natural. Ernest Gebert conducted with assurance.

Spanish Dance Fiesta

The Dance Fiesta of Antonio Triana and his company pleased a Wilshire-Ebell audience of Spanish dance devotees on Oct. 10, and made former publicity man Irwin Parnes' debut as a producer a success.

Triana's agility and liveliness won particular applause in the Miller's dance from De Falla's The Three Cornered Hat and a Zapateado of Sarasate. Lola Montes, Teresita Arias, Miriam Lavelle and little Luisita supported him competently, and Nilo Menendez provided piano accompaniments.

Richard Czerwonky Heads Kenosha Symphony

The Kenosha (Wis.) Symphony Orchestra has announced plans for its fourth season. Three concerts will be presented under the direction of Richard Czerwonky.

At the first program the orchestra will have Monna Van, soprano of the Chicago City Opera and Columbia Opera Company of New York, as soloist. Wanda Paul, pianist and winner of many awards, has been chosen for the second, and Mr. Czerwonky will be presented as violin-soloist for the final concert of the season, April 27.

N.F.M.C. Meeting in New York

The annual Federation Day of the National Federation of Music Clubs in the Liberty District, will be observed on Nov. 17 at the Henry Hudson Hotel, New York. A reception for distinguished guests, luncheon, and a musical program including a Quiz conducted by Leonard Liebling, editor-in-chief of the Musical Courier, are on the agenda. Mrs. Arthur T. Hafela is president of the Liberty District; Mrs. John McClure Chase, national chairman.

AMPHION CLUB OF SAN DIEGO BEGINS ITS FIFTIETH SEASON

By CONSTANCE HERRESHOFF

San Diego, Calif.

The Amphion Club of San Diego, founded Sept. 15, 1893, as a study club meeting in the homes of members, is entering its 50th season of continuous musical activity with an unbroken record of success and brilliant prospects ahead.

The Amphion Club will celebrate its golden anniversary this season by again presenting an artist series, which opened on Oct. 17 with a concert by Yehudi Menuhin and continues with Lily Pons, Nov. 7; John Tyers, Dec. 12; John Charles Thomas, Feb. 18; Salvatore Baccaloni and his Opera Company, March 19; and Artur Rubinstein, April 30. These concerts take place in Russ Auditorium on Sunday afternoons, with the exception of the Thomas concert, an evening event.

San Diego is grateful to the Amphion Club, a non-profit organization, for bringing the world's finest artists to the city since the turn of the century. In its early years, the club presented many fine musical events prepared by its own membership.

In 1899, the Amphion Club took its first plunge in the managerial field by bringing Anton Schott, noted Wagnerian tenor, for a concert in old Unity Hall. Tickets were sold at a dollar top. The event was such a success that the club kept on bringing concert artists. More were presented each year, until the annual Amphion Artist Series became a permanent institution.

Gertrude Gilbert has been the honored and beloved president of the Amphion Club for 35 years. Mrs. Loleta Rowan, one of the city's most active musicians, has been vice-president for 30 years. Mrs. B. A. Buker has served for 25 years as the club's efficient secretary-treasurer.

"Our fifty years have been well spent," Miss Gilbert said in opening the anniversary celebration. "The Amphion Club enters its second half-century in the midst of world tragedy, but with colors flying, firm in the faith that music is a public need and an uplift to the spirit of a war-weary world."

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GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera, cycling at Sea Island, Ga., before resuming his fall opera and concert engagements.

Chattanooga Hears Opera

CHATTANOOGA, TENN.—The second event in the series of four sponsored by the Chattanooga Civic Chorus will bring Sigmund Romberg and his company here on Nov. 13. The season opened with a production of Faust with Armand Tokatyan in the title role, Maxine Stellman as Marguerite, Mack Harrell and others. On Dec. 7, the St. Cecilia Mass, Hiawatha's Wedding Feast and Victor Herbert's Call to Freedom will be presented with Dorothy Baker and Donald Gage as guest artists. A popular concert is scheduled for March 7 and the annual May Music Festival will feature a recital by Winifred Heidt and Mario Berini and a presentation, in concert form, of Verdi's Aida with guest artists. J. Oscar Miller is conductor of the chorus, now in its 14th season.

Musical Chaplains' Aides for Navy

More than 150 men with musical talent are serving as chaplains' aides at shore stations according to a Navy Department announcement. They organize and direct choirs and orchestras and play the piano or organ for religious services. They are given specialists' ratings and trained at the Chaplains' Training School at William and Mary College, Va.

Widows of Bispham and Rybner Pass

Mrs. David Bispham, 83, widow of the noted American baritone, died at Ascot, England, on Oct. 20. Two daughters survive.

Mrs. Claudine Rybner, 85, widow of Cornelius Rybner, composer and former head of the music department at Columbia University, died on Oct. 24 at the home of her daughter, Mrs. Dagmar Rybner Barclay, in Kew Gardens, N. Y.

Cherniavsky Hailed in Seattle

SEATTLE, WASH.—In his first appearance as soloist since his recent return to the United States, Mishel Cherniavsky on Oct. 18 played the Dvorak Concerto with Sir Thomas Beecham conducting the Seattle Symphony. Cherniavsky was recalled eight times and local critics styled the reading "the greatest performance of the work heard here." Sir Thomas praised the soloist for his "most inspired and poetic performance."

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Ill-Timed Applause

In a speech made by ex-Ambassador Grew (late of Tokyo) at the Asiatic Association of America last week in New York, he read a year-old clipping from a Japanese newspaper in which its readers were told that Americans are a primitive, naive race, given to easy excitement and childish emotions.

Compared to the reserve of speech and concealment of outward feelings characteristic of the Japanese, we Americans certainly seem to live in a pleasant vale of Arcady and to bask in the sweet innocence of man's primordial state. However, considering the happenings of the past decade or so, the American way is not exactly undesirable.

Even to Europeans, however, some of our psychology appears hard to understand. For instance, our hysterical reactions to sports and athletic heroes, our dependence on the printed word in formulating our opinions, and our unfailing politeness at public musical and theatrical occasions even when we do not like the nature of the material or the performers who present it.

"In Europe," said a foreign visitor recently, "we make no bones about hissing and catcalling to express disapproval. The Latin audiences even throw things on the stage, and frequently have caused the curtain to be rung down. Cries of 'Dog' and 'Take him off' are heard in Italy when a tenor displeases the audience. But you here in America applaud everything, no matter how bad, and sometimes I have seen an incompetent performer recalled simply because he ended on a high vocal note or a loud instrumental climax; or in the case of a woman, because she had a pretty face and figure or an appealing personality."

There is some truth in the foreigner's criticism, and judicious listeners often are annoyed at the indiscriminate favor extended to unworthy artists, merely because applause has become a habit with American audiences. Hissing, catcalling and like vulgar boisterousness has long been banned from our public places of entertainment, and now obtains only at baseball games, prize fights and political meetings.

Nothing can be done about this matter of misapplied applause at concerts, and those who resent it simply must resign themselves to suffer in silence, just as they do when certain paid professional claques (or unpaid amateur claques of relatives and friends at a debutant's recital) make their unwelcome noises. Perhaps there should be an applause-guider at concerts, who indicates when and how long the auditors are to clap their hands, a system in vogue for studio listeners at the radio stations. Concerts and operas might ask one of the music critics to be such a guide—but no, that would not do, as the music critics never applaud. Well, hardly ever.

• • •

Help for Aged Artists

One of the most deserving of musical philanthropies is the Bagby Music Lovers' Foundation, whose purpose is to take care of artists of achievement in financial distress in their declining years. The late Albert Morris Bagby created the organization, and his nephew, George Bagby, carries on the splendid work aided by a number of sympathetic donors.

It is the custom of the Foundation not to make public the names of beneficiaries during their lifetime. Some of those aided and who have passed on were Emma Calvé, Minnie Hauk, Cosima Wagner, Arthur Friedheim, Adele Aus der Ohe, and others equally eminent.

On December 6, the Foundation will give a benefit matinée concert at the Waldorf-Astoria Hotel, the proceeds to go into the general fund. A number of distinguished artists are to appear on the program, donating their services for the help of quite a number of their colleagues now in need of assistance.

The project should appeal sentimentally and practically, and have wide support. Single seats are priced at $5.50, with boxes from $49.50 to $82.50. Checks are to be made payable to The Bagby Music Lovers' Foundation, Inc., and sent to George Bagby, Waldorf-Astoria Hotel, New York 22, New York.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York November 5, 1943 No. 3079

IN THIS ISSUE

Is German Culture Cracking?
By ? 4, 5

When Schools Fail the Musical Child
By Dean Dixon 7

News and Previews of Radio, Theatre and Film
By Viva Liebling 8, 9

New Works Heard at London "Proms"
By Hugh Liversidge 10

Reviews of New York Ballet Season
By Rosalyn Krokover 12

Variations
By Leonard Liebling 15

The Musical Parade 16

Chicago Symphony Opens Year
By René Devries 18

Bernice Frost's Educators' Forum 23

In the Piano Teacher's Studio
By T. Robin MacLachlan 26

If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

"Come, come, Arthur, you should be encouraged! When I was your age, all I had to play was a piccolo." (Cartoon by Farlow.)

Music for Our Fighters

It is gratifying to note how usefully eager everyone is to help our war forces in the matter of making musical enjoyment available to them. Aside from the artist units that give performances at the camps here and abroad, instruments, phonographs, records and sheet music have been contributed in most impressive quantities. Every appeal for such material is met promptly and generously.

In line with that effort, the Musical Courier is an enthusiastic intermediary, and is more than glad to publish letters like the following:

Rafael Joseffy Memorial
331 Madison Avenue
New York City

To the Musical Courier:

An article appearing in the New York Times states that the Soldiers' Symphony Orchestra at Camp Lee, Virginia, is in need of scores. I would appreciate it if proper space is given to the following:

The Rafael Joseffy Memorial, at 331 Madison Avenue, will make available its entire musical library, which contains many orchestral scores, piano concertos, and other musical items for the use of the armed forces which have need of them for their symphony orchestras located at the various camps. All that is needed is a request from the Commanding Officer of the camp, who shall be responsible for whatever music is loaned. The symphony orchestras at the camps are to make the necessary arrangements to pick up and return the music after it has served its purpose. The catalogue of the complete library is available at the office any day, Monday through Friday, between the hours of 1 to 4 in the afternoon.

There is also available at the New York Public Library, an extensive library belonging to the late Rafael Joseffy, which may be borrowed at no cost, on proper recommendation.

Thanks for your help and courtesy.

(Mrs.) Leonore Joseffy
Executive Secretary

• • •

Signs of the Times

The Nazis decided to hold a Netherlands Musical Week at The Hague last month and asked several Dutch composers to submit material for performance. According to report, they answered that they "could not find the time," or "could not concentrate on sending in good work."

It must give the Nazis a feeling of joy also when they learn that toward the end of October, more than thirty theatres were running in Moscow, giving opera, ballet, Shakespearean plays, and even puppet shows. (That word "puppet" ought to have special meaning for the Hitlerian brotherhood.)

VARIATIONS

By Leonard Liebling

In the autumn issue of The American Scholar, Alfred Frankenstein, music critic of the San Francisco Chronicle, has an essay called The Plight of the American Composer. His chief argument is that our native music is not repeated often enough on orchestral programs. In consequence, he says, many of the discouraged composers turn away from the concert hall and seek outlets in radio and moving pictures.

Whenever the discussion comes up these days about the neglected American composers, some of us musical reviewers get a bit bewildered. We look at the programs announced for the season and find a large number of American compositions in the listings. Also we note that seventeen such new works have been commissioned alone by the League of Composers and New York Philharmonic for performance in its current series—even though the scores are limited to seven minutes in duration.

Mr. Frankenstein admits the numerous productions, but points out that most of the hearings of American compositions are one time only. Isn't the same true, however, of some works by European composers? Considering the limited season of orchestral schedules, and the fact that no more than four compositions could well be put on a single program, with certain established symphonic *opera* as "musts," it is easy to see why the Americans fare worse than the Europeans.

Mozart and Haydn together wrote over 150 Symphonies; Beethoven wrote 9, and so did Bruckner and Mahler, Sibelius coming next with seven. Tchaikovsky has three in the regular repertoire, Brahms four; there are also Schumann, Schubert, Mendelssohn, Franck, Dvorak, Glazounoff, Shostakovich, Szymanowski, Miaskowsky (with about 20), the other Russian and Polish composers, the French, English, etc. Symphonies by all the standard writers total about 250, and there are at least as many Symphonic Poems, Suites, and such. That will give some idea of the program-making difficulties of conductors, even without taking into account European novelties and those from expatriated Europeans now living in this country, like Bartok, Castelnuovo-Tedesco, Hindemith, and others.

There is no doubt that the field is overcrowded and the opportunities are limited, especially as Mr. Frankenstein figures out that "in the United States today there are about 1,500 composers of respectable, serious music."

• • •

The problem is tremendous, not to say, tragic, and the way out seems baffling. Even if we had more orchestras, the basic facts would not be changed. However, such attention-calling as Mr. Frankenstein's is salutary, if only to set us all to thinking, reviewers, conductors and the public. Personally, I consider at least a dozen works by American composers, written during the past ten years, worthy of frequent hearing, and it should be possible to give them performances, even if at the occasional expense of the European symphonic peers.

As for the migration of American composers to the films and radio, I rather think that it indicates a practical motive, to make more money than comes out of the production of their works by the symphony orchestras. As Mr. Frankenstein emphasizes, it often costs a composer as much to get his score and parts copied as he could hope to receive for performance rights and royalties.

Are you really in earnest, Mr. Frankenstein, when you wind up your provocative essay with this: "In other words, our serious composers are being told, either directly or by implication, to pack up their brains for the duration and leave it all to Irving Berlin"?

• • •

I remember when about a dozen years or so ago, American critics were writing that Tchaikovsky was fading out, that his melodies were banal, that he lacked self-criticism, that his frank emotionalism was not suited to the materialistic age, that his music soon would be forgotten. Well, it has not worked out that way. Tchaikovsky's name on a program still helps to swell the box-office, especially when there is no other name on the same program.

It happened recently when Rodzinski gave an all-Tchaikovsky concert with the Philharmonic. The house was crowded, the audience applauded soundingly and cheered. The critics next day appeared to rediscover Tchaikovsky. Maybe it was due to the straightforward, unhysterical way in which Rodzinski interpreted him. Anyway, there's the story, with Virgil Thomson writing, "I am sure that many musicians of my age will be glad to welcome back to the adult fold a composer of such varied and vigorous fancy, of such sound theatrical understanding"; and Olin Downes speaking of "the vast and persistent public which responds to Tchaikovsky's art and cherishes it, as much today as it did when it first, and instantaneously, responded to this composer a half century ago."

Then there is honest John Briggs, in The Post: "It is not quite a decade since a distinguished member of the American Musicological Society remarked in your reviewer's presence that anyone who liked Tchaikovsky was a case of musical arrested development. . . A season or so back one of our local scribes wrote 'The romanticism of Tchaikovsky was essentially that of an adolescent who never matures'. . . Nevertheless, Tchaikovsky has proved his enormous virility by continuing, in good times and bad, to be the poor man's Beethoven. I confess I am nuts about Tchaikovsky."

• • •

Other critical flashes on other topics: Louis Biancolli, World-Telegram, Oct. 13, "With the jungle moving into the swingland habitats, Prokofieff's Scythian Suite may still sound like mild salon music some day." John Briggs, Daily News, Oct. 13 (concerning the Phila. Orch. concert), "The Beethoven Seventh Symphony had its weak spots. In the celebrated dance tune, the violins simply slithered (if I may be pardoned so critically indelicate an expression) over the notes. Even the haunting Allegretto wasn't altogether satisfying. At least I thought so; possibly it was just my ulcers. . . . The Prokofieff Scythian Suite went with appropriate gusto, and the Strauss (Salome's Dance) provided a socko finale. . . ." Same critic, same paper, same date (concerning the San Carlo's Pagliacci), "Aside to Mr. Pilotto (who sang Tonio): We don't 'mug' for laughs while our colleagues are singing their big aria, chum." Louis Biancolli, World-Telegram, Oct. 14, "Messrs. Spivakovsky and Rodzinski seemed on the inside of Bartok's tonal world (Violin Concerto) and forged through snaggy terrain as if it were as clear as a Tchaikovsky Andante."

Henry Simon, in PM, Oct. 26, "Joseph Schuster's warm tone and aristocratic phrasing are heard in a million American homes whenever a solo cello passage occurs in the Philharmonic-Symphony's Sunday afternoon broadcasts. He is the best known anonymous cellist we have."

• • •

Signs of the times: Benny Goodman has been elected to the faculty of the Juilliard School of Music and will conduct classes in "the inter-relationship of swing and serious music."

• • •

Composer Robert Russell Bennett, who is known also as the best orchestral arranger of popular tunes, appears to be somewhat ashamed of his lesser vocation. At any rate, he said so in effect to a New York Times interviewer, and considering the fact that the Bennett income reaches upper brackets through such work, his confession sounds decidedly cavalier.

"No artist ever made a living doing his serious work," says Mr. Bennett: "Bach had to play an organ and direct a choir. Beethoven wrote the most awful truck—waltzes that have never been played, thank heavens. They stink. Everybody has to teach, to interpret, besides creating new things. . . . I like jazz when played by bands like Duke Ellington and Cab Calloway. But it's a field I've never associated with music. . . . I make my living with the Gershwins, the Porters and the Kerns, but for my own consumption, no. When I have time to myself I study the scores of the great masters."

Mr. Bennett arranged the Bizet music for Carmen Jones, now on tour, and showed good taste by changing very little of it except in the ballet scene and a few interludes. "I only took the job to learn Carmen," he told the interviewer.

I saw Carmen Jones in Philadelphia recently and was pleasantly surprised, Negro cast, Americanized story, colloquial text, and all.

• • •

Lee Shubert attended the Philadelphia premiere of Carmen Jones. He met the producer, Billy Rose, in the lobby, and congratulated him. "You've got a great show," he ventured, "but you ought to get some new music written for it."

• • •

M. B. H. writes: "I read J. P. F.'s versified Triumphal Hymn in your column, saying that he's unique because he hasn't heard Sinatra sing. I reply to him with this Consolatory Ode:

If you've not heard
Sinatra sing,
You haven't missed
A single thing.

• • •

New musical history, via the Los Angeles Evening Herald-Express of Oct. 21: "One of the episodes of 'Champs Elysees' on the Grand screen reveals Richard Wagner, famous composer, being fired from a cafe in Paris for introducing his 'Tannhauser.'"

• • •

S. D. comments: "Morton Gould is commissioned by Rodzinski to write a Cowboy Rhapsody for premiering this season. With his symphonic experience, Morton ought to know the ropes. And inapropos, if you know your German—and why should you, these days?—Efrem Kurtz is the tallest conductor, and one of the shortest is Gustav Lange."

• • •

The Chicago Restaurant Association is offering music school scholarships to waitresses, as an inducement to keep them on their jobs.

One can just hear a waitress-pupil's conversation with a customer:

"What would you like for luncheon, sir? A nice filet Mignon?"

"Oh, nothing too heavy."

"Perhaps a Martini cocktail as an Overture?"

"Fine."

"Some Eggs Opéra to start with?"

"Great."

"Or you could have them Rossini or Meyerbeer, if you prefer."

"No, Opéra will do."

"Then Spaghetti Caruso or Tetrazzini?"

"Perfect."

"And Peach Melba as a *coda?*"

"Yum-yum."

"And how about a beverage?"

Customer (getting the idea)—"A bottle of Rhinegold Beer."

THE MUSICAL PARADE

By THE STAFF

Let's start off with this little tale about two radio stations and Elsie Irish, affable receptionist at Mutual Broadcasting's WOR headquarters.

Recently, at about 3.32 p.m. her phone rang, and a plaintive feminine voice asked, "Is this WQXR?" But let Elsie go on with her own story: "So I answered, 'No, it's WOR.' Unheeding my reply the voice continued, 'Can't you tell me what is being played on your WQXR Request Program now?' Always willing to oblige and knowing a bit about Symphonies I asked her to take the telephone over to the radio, put the earpiece up to the loudspeaker and maybe I could identify the music for her. She did, and I did. It was Dvorak's Fourth. She gushed, 'O thank you so much. First I thought it was Tchaikovsky, then I thought it was Sibelius, then I didn't know who it was.'

"Someone in our Publicity Dept. was fascinated by the tale and called WQXR's Publicity Dept. They in turn liked it and asked my name, address, etc. That evening I was going home on a crowded Fifth Avenue bus, met a friend, and was telling her about the Dvorak incident, when I noticed a man near us who seemed very interested in what I was saying. When I finished, he came over and inquired, 'Are you Elsie Irish of Mutual?' I was. He was Allan Kalmus of WQ's Publicity; the man our Publicity representative had contacted. It seems the woman who phoned me, afterward called WQ's music room to check, and they didn't know what was being played on their own station! She piped up with 'Well, WOR knows!'"

•

'Twas an affecting scene in front of Steinway Hall the other day. Mrs. Irion, of the Musicians' Emergency Fund, was just coming out of the building as a young air lieutenant, his arm in a sling, was going in. She knows hundreds of musicians and seemed to recognize him.

"Oh, you poor boy," wailed sympathetic Mrs. Irion, almost in tears, "how terrible! An artist like you—and a pianist especially! How did it happen?"

The young lieutenant was obliged to tell the lady that insofar as the piano was concerned, he could have broken both arms and Art would not have suffered. Back in civilian days, he used to represent the Metropolitan Musical Bureau when he was on tour with Lily Pons and other musical stars.

It was Lieutenant Humphry Doulens of the Miami Beach Air Base. The plane he was in on observation duty had to make a crash landing, which resulted in a broken arm for himself.

But what Lieutenant Doulens really wants to know is this: "Who is the pianist guy going around with my copyrighted features?"

•

Major Luther, former CBS Director of Information, V-mails a note from the Mediterranean war zone about Bach and Beethoven having their place mid bombs bursting in air. He ran into a soldier on leave scouring North Africa for a radio to hear Philharmonic-Symphony broadcasts on CBS. The chap was Witold Rodzinski, son of Artur Rodzinski, the Philharmonic maestro.

•

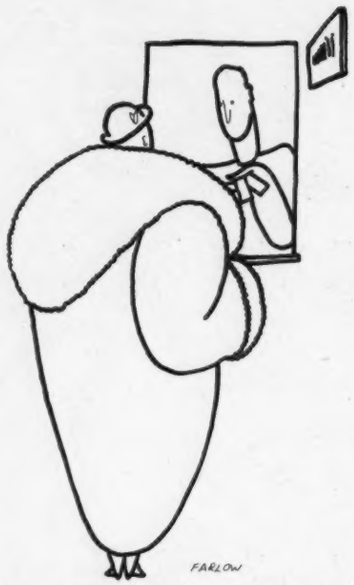
A few of the notables seen in the Carnegie Hall corridor at the opening of the Philadelphia Orchestra: the Felix Salmonds and Edward Johnson, who were part of a party rallying around Mrs. Alexander Biddle, the chairman of the New York Committee for the Philadelphia Orchestra; Massimo Freccia; Oscar Levant; the Theodore Steinways; Selma Kaye (in a fantastically high Russian Cossack-type hat with drooping veil); Sigmund Spaeth; and Bernard Herrmann. Also notable, though not as musicians: Margo, and Emily ("Our Hearts Were Young and Gay") Kimbrough.

•

Understones and Overtones: Sgt. Eugene List, pianist, working in the music department of Special Services. . . . Berlin's Philharmonic Orchestra, currently touring the Balkans, ought to get a great reception in Rumania, Greece and other points thereabouts, don't you think? . . .

Leonard Lyons, always on hand with good musical stories, writing in his Post column: "At the OPA ceremonies for storekeepers at City Hall, LaGuardia wanted 'Yes, We Have No Bananas' played as appropriate music. None of the radio networks had a recording of the song. It was played, therefore, by the Juilliard-graduate pianist for WNYC . . . Colette D'Arville, mezzo, just out of hospital after serious illness, dining with Giovanni Martinelli at the Colony Restaurant . . . Musical circles sad at the news that young Meyer Davis, Jr., is missing in action after the Pacific sinking of a U. S. destroyer. . . .

Ganna Walska in town from her California ranch, and due for several months stay in the metropolis . . . Risë Stevens, in Hollywood, invites friends to a "G. I." dinner prepared by an Army cook buddy of her husband, Staff Sergeant Walter Szurovy . . . John Brownlee, screen testing on the West Coast, elected honorary member of the Hobo War League. He won his tatters as Villon in The Vagabond King . . . Dorothy Maynor and her husband, Rev. Shelby Rooks, are in their new home, The Manse, in New York . . . Rose Bampton and Helen Jepson, without prima donna rivalry, will have a mutual birthday party on Nov. 28 . . .



"Sorry, madam, we can't hold up the performance of Salome till your friend comes in from the suburbs. The prima donna might catch a cold." (Cartoon by Farlow.)

The Philharmonic-Symphony League, Mrs. John T. Pratt, chairman, gave a tea at the Ritz-Carlton, October 26, in honor of Dr. and Mrs. Artur Rodzinski . . . Manager Haensel getting ready to dodge the cold New York season by hurrying to his Florida home. . . .

•

Is It True? That the San Carlo Opera Company, still headed by Fortune Gallo after forty-one years, never has missed an announced performance? . . . That Vancouver's favorite opera is Martha, in English? . . . That Mrs. Paul Robeson will be awarded a Ph.D. degree by a theological seminary in Hartford, Conn.? . . . And that Paul has had the same degree for many years? . . . That baritone Thomas L. Thomas' full middle name (which he justifiably never uses) is Llyfnwy? . . . That Aroldo Lindi, "killed" as Alvaro in the Oct. 14 San Carlo performance of Forza del Destino, was being carried out on a stretcher that broke, and when he hit the ground rear-wise, emitted an audible "Ouch!"? . . . That Bela Bartok, over-excited at the final Philharmonic rehearsal of his Violin Concerto, fainted later when visiting friends? . . .

That Sibelius' Symphonies seem this season to be fading from the repertoire? . . . That there is a Piano Concerto by Rimsky-Korsakoff? . . . And one by Lalo? . . . That the original horse opera is Götterdämmerung, what with the nag Grane in the cast? . . . That F. Charles Adler, conductor, is soon to return to his Defense job of making torpedo sights, now that he has recovered from his kidney operation? . . .

That Schumann, when he wrote his Träumerei, never dreamed that it would inspire an American popular tune known as Three O'Clock In The Morning? . . . That Katherine Dunham, whose Tropical Revue is now running at the Martin Beck Theatre, has a Ph. D. from the University of Chicago? . . . That Boris Morros asked David Lichine, dancer-choreographist, to fly to Hollywood immediately after the premiere of Fair at Sorochinsk to improve upon the staging of the Waltz King? . . . That film-director Edmund Goulding used to be a concert baritone? . . . That while everybody has credited Gilmore, the bandmaster, with the composership in 1863, of the tune, When Johnny Comes Marching Home, it really was written in 1853 by Thomas Brigham Bishop? . . . That, as Danton Walker says in the *Daily News*, a Washington housewife is giving her maid free piano lessons as an inducement to stay on the job? . . .

That whispers at the Metropolitan concern a some time production there of the Ferber-Kern musical play, Showboat? . . . That Columbia Concerts is preparing to widen its post-war activities by making connections abroad that will result in more numerous European appearances of American artists?

•

Beryl Rubinstein, wearing a captain's bars and now stationed in a North African city, not only is continuing his pianism but learning at first hand the reactions of British, French and American soldiers to a concert program. A recent letter from Sergt. John F. Huth, former reporter for the Cleveland Plain Dealer, details a concert which Capt. Rubinstein gave. The program included Mendelsohn's Rondo Capriccioso, Beethoven's Appassionata Sonata, three Chopin numbers and works of Debussy, Triana, Gershwin's I Got Plenty of Nuttin' and the Schulz-Evler arrangement of Strauss' Blue Danube. In the words of the reporter, Capt. Rubinstein, on leave from his post as head of the Cleveland Institute of Music, so "wowed" his audience that more Chopin and Debussy had to be played as encores.

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It was no candidate for public office speaking. These sentences are not culled from any propaganda "handout."

They are the reactions of Astrid Varnay, alert and vital young soprano of the Metropolitan Opera in a "report" on a recently completed tour of Army and Navy stations where both men and women are being trained to do their part in bringing the world catastrophe to a speedy conclusion. And the young Viking, for so she appears both off and on stage, has made as sensational an appeal to these service boys and girls as she did on Dec. 6, 1941, a few hours before Pearl Harbor, when she "pinch-hit" for the indisposed Lotte Lehmann and made her Metropolitan Opera debut as Sieglinde, although she had never before appeared on an operatic stage.

Astrid Varnay preparing for her third Met season, spent the summer appearing for the USO-Camp Shows in Eastern states. Her itinerary is a "military secret" for there are many hide-ways where Uncle Sam is giving specialized training and which one moustached house-painter and another Son of Heaven might like to discover so that their minions might sabotage.

Men Take Part in Concerts

But so well did she do her part that Gino Baldini, manager of the Concert Division of USO-Camp Shows, just had to write Columbia Concerts, Inc., her managers that she gave "unstintingly and enthusiastically" of her "artistic services" and the "many thousands of soldiers. . applauded this great artist with enthusiasm and all demanded to hear her again."

It was a taxing tour, what with riding in jeeps and peeps, ambulances and service cars of the AWVS and every manner of vehicle, but Miss Varnay, sturdy daughter of the Northland, seemed remarkably fresh and vital after it all. As a matter of fact she has a "reducing" hint:—"take a ride in a jeep."

And military restrictions do place certain unexpected problems for an artist. For example, she said, artists usually like to know the location and size of an auditorium or hall. "Don't ask that, its a military secret," she was told.

And the type of audience, so that the program can be suitable? Again, "that's a military secret."

"Artists should really get a copy of Eddie Cantor's 10 Commandments, read, mark, learn and inwardly digest them, they're splendid and a real guide," she advises.

Art Before Lucre

Coming back to the matter of new audiences, Miss Varnay explained: "I think this incident best illustrates what I mean. In one camp, I arrived, with other artists, on pay day. The commandant explained the importance of this to the boys and said he did not expect we would have much of an audience. He was genuinely surprised not only at the size of our audience but also their enthusiasm. Many listeners said afterward that they had not gone to concerts before, that is in civilian life. But they wanted more."

As to tastes of her listeners, Miss Varnay said that WAVES and Navy men like songs of the sea, or manly ballads. Operatic numbers and the so-called semi-classics are preferred by the Army. The women in service are more cosmopolitan and like "anything from Bach and Beethoven to Romberg." In one place songs of Brahms and Wolfe were requested, in German. As a matter of fact, Miss Varnay said, she found "nothing against the German language" and many asked for Wagnerian arias.

In another camp, where she sang with Igor Gorin, the "program" concluded too speedily and the audience asked for duets from Maytime, so both artists obliged. Miss Varnay also pointed out that the men like to have their own 'side-kicks' take part, especially when these have been active musicians in civilian life. She cited a case where a former Metropolitan Opera tenor was on duty; he was called upon as "associate artist".

And the men and women both like to join in singing with their "guests." In this connection, Miss Varnay had one word of advice:

"Don't give them the so-called 'service songs' or 'morale numbers' which they sing themselves as part of their work. They like to hear something different. They want to relax and don't need this 'stimulation.'"

This "advice" however, did not keep her (in a Marine camp) from playing the piano, behind the curtain,when another pianist started The Halls of Montezuma. The rising curtain found her at the second piano and she continued to the end.

That "Certain Feeling" . . .

To sum it all up, Miss Varnay said the general preference is for love songs, sentimental numbers but not of the 'torch' variety. And they like instrumentalists as well as vocalists. More artists are needed especially for those camps in isolated communities where "they have one motion picture theatre and the same picture is shown night after night for an entire week." She cited the case of one soldier who had gone to the same show three nights in a row, not because he liked the picture, but because he wanted some relaxation. Transportation still remains the main problem, she reported.

As evidence of their gratitude, Miss Varnay pointed out that she has a wonderful collection of pins and insignia from the various camps she has visited. And she is corresponding with many of her 'audience' because "the boys like to get letters; it is a sort of tie with what they were doing before."

Even air raid alerts have failed to daunt her. Twice has she been caught in black-outs, so she is becoming known to her associates as 'Lady in the Dark.' In one of these, Miss Varnay was on the George Washington Bridge when the black-out came. Bob Weede was in another car. And so the two cars stood in pitch blackness, all alone on the bridge, half-way between New York and New Jersey.

"I know how Mayor La Guardia feels now when he stands alone in blacked-out Times Square," she said.

Resuming rehearsing at the Metropolitan on Nov. 8, Miss Varnay is ready for another season of opera and concerts, but she hopes her schedule will permit her to continue to "entertain they boys and girls in service." H. A. S.

ASTRID VARNAY,
Soprano, Metropolitan Opera Association.
(Photo by Bruno of Hollywood, N. Y.)

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CHICAGO

By RENÉ DEVRIES

Chicago

Orchestra Hall became the scene of much excitement at the opening concert of the Chicago Symphony Orchestra's fifty-third season, Oct. 14, when Désiré Defauw occupied the podium in his initial assignment as musical director and conductor. There was lively comment in the lobbies during the intermission and at the close as Chicago music-lovers debated the merits of the new leader.

The diversified yet rather too lengthy program held the Beethoven Fifth Symphony, Handel's D Minor Concerto, Strauss' Till Eulenspiegel and, as a tribute to the memory of Frederick Stock, his transcription of the lovely Schubert String Quintet in C Major, interpreted in scholarly and feeling fashion.

It would be unfair to pass judgment on Defauw's standing at this time, especially since the orchestra has undergone many changes since last season. Leon Temerson as second concertmaster has replaced Robert Quick (now concertmaster with the WGN Orchestra). S. Turner, W. Hector, G. Palermo, Miss H. Hesse, E. Eldred and J. Bramhall occupy desks in the violin section formerly filled by members now either in the armed forces or retired. Five other new recruits have joined the woodwind department: Miss C. Solfronk, flutist; Miss J. Panduro, English horn player and C. Misare and C. Wedgwood, horn players.

Russian Ballet at Civic Opera House

The Ballet Russe de Monte Carlo reaped many ducats and harvested new laurels during its nine-day stay at the Civic Opera House, filled to capacity at each of the eighteen brilliant productions. The four novelties, Red Poppy, Etude, Cuckolds' Fair, and Ancient Russia, divided equal interest. Conductor Franz Allers held sway over the sixty dancers of whom Alexandra Danilova, Igor Yousekevitch and Frederic Franklin were prime favorites.

Don Cossacks Draw Throng

The Original Don Cossack Chorus, Serge Jaroff, conductor, gave its annual concert at the Civic Opera House under the management of Harry Zelzer. The lasting vogue of the Don Cossacks and the ever-increasing popularity of their dynamic leader were again attested when they sang to a packed house. Harry Zelzer announces a return engagement of the group for Dec. 12.

Forsythe Render in Debut Recital

Forsythe Render, talented artist student from the studios of Thomas N. MacBurney, made a decided success at her debut recital in the Literary Guild Hall. Miss Render boasts a soprano of luscious quality, used with marked ability. She projects the texts distinctly and keeps her listeners' interest, by a charming pantomine that adds a foreign flavor to her lovely interpretation of folksongs of Spain, Turkey, Greece and America. In Ted Hopkins, the singer had a worthy co-adjutor at the piano.

Music at Ravinia Pays Dividends

Music pays dividends, when it is well presented. The Ravinia Festival Association recently returned to its 314 guarantors sixty per cent of their pre-payments to the guaranty fund of more than $41,000, which made possible the eighth season of symphonic music at Ravinia Park last summer. Congratulations are in order to President Percy B. Eckart, and members of the Ravinia Association.

Vivian Abell Opens Ott Series

Vivian Abell, well-known organist and choir director of St. Peter's Church, emerged as a songstress to open the long series directed by the Bertha Ott Concert Management at Kimball Hall. Miss Abell's debut as vocalist was made before a large audience, appreciative of her singing of operatic arias and songs of lighter nature, with a voice guided well by its intelligent possessor. Artistic delivery, musicianship and clear diction were other virtues that served her to win general approval. Robert Macdonald gave excellent support at the piano.

Harryanne Koontz in Debut Recital

Attractive Harryanne Koontz, soprano, created a favorable impression when she came forward as a full-fledged recitalist at Curtiss Hall recently. Miss Koontz, another product from Mme. Herman Devries' studios, has been watched by several producers and already offered a contract in Hollywood. She prefers to continue her schooling here before being launched professionally by Howard Will, her sole manager.

John Becker at Barat College

The American composer, John Becker, formerly director of music at Notre Dame University, has accepted a position on the factulty of Barat College, Lake Forest, Ill. Dr. Becker's symphonies have been played by the New York Philharmonic, Duluth Symphony, Commonwealth Symphony of Boston, Pan American Chamber Orchestra and at the Frankfort Music Festival. His works were also performed in Zurich, Dresden, Berlin, Paris, Rome and other European cities. Dr. Becker will give lectures on music and the arts under the management of Bertha Ott this season.

Bianca Saroya Opens Chicago Studio

Add to the list of notable vocal instructors located here the name of Bianca Saroya, whose studios are in Kimball Hall. The popular soprano of opera and concert, wife of Dimitri Onofrei, will give private and class lessons in the art of singing, besides holding an opera class weekly. Mme. Saroya's achievements in both opera and concert are too well known to need enumeration at this time, and her coming to Chicago is an addition to the music circles of the city.

Maria Kurenko on Radio

Maria Kurenko, soprano, of the voice faculty of the DePaul University School of Music, has been granted a leave of absence until February 1, in order to continue her Sunday broadcasts over CBS. Mme. Kurenko is singing each week with the Columbia Orchestra in New York.

Naomi Watson Heard

Naomi Watson, Negro contralto, an artist-student from the John D. Sample studios, gave a most successful recital in Kimball Hall on October 24.

Musicians Club Opens Season

The opening program of the sixty-ninth season for the Musicians Club of Women was held in Curtiss Hall, where Theodore Troendle, composer-pianist, and Ebba Sundstrom, violinist, played Miss Troendle's Sonata for Violin and Piano.

Sinai Temple Forum Adds Music

For the first time in its thirty seasons, the Sinai Temple Forum has added music to its program. Three evening events will be furnished this year by Nathan Milstein, Josef Hofmann and the Don Cossacks.

Chicago Artist's Association Opening

The first program of the Chicago Artists' Association's thirtieth season took place in Curtiss Hall early in October. Two vocalists, Virginia Parker and Leonard J. Huber; a local pianist, Catherine Sauer; a guest dancer, Rosalie Lyga, and Mrs. Herman C. Lammers, speaker, were the soloists.

Wedertz Receives Honor

C. Gordon Wedertz, well-known organist, and business manager of the Chicago Musical College, has been signally honored by having the thirty-third degree of Masonry conferred upon him by the Supreme Council of the Ancient Accepted Scottish Rite for the Northern Masonic Jurisdiction at Buffalo in September. Wedertz has been musical director of the Scottish Rite bodies here for many years and has been a valued member of the faculty of the Chicago Musical College since 1905.

Rudolph Reuter's Engagements

Following his most successful season, Rudolph Reuter, pianist, will again play many concerts during 1942-43. He gave his first recital of the autumn at Immaculata Academy, then played with the Kalamazoo Symphony and fulfilled an engagement at Miami College in Oxford, Ohio. Mr. Reuter's annual Chicago recital is scheduled earlier than usual this season, due to his many out-of-town dates.

New Course Opened in Thorne Hall

A series of four evenings of music and discussions are being offered by the Abraham Lincoln School this year in Thorne Hall. At the first seance, Virgil Thomson, music critic of the New York Herald-Tribune; Olga Samaroff Stokowski, pianist; Lehmann Engel, musician 1st class, U.S.N.R., former conductor of the Madrigal Singers; John H. Mueller, of the department of sociology, Indiana University, and Cecil Smith, professor of Music at the University of Chicago, acting as moderator, were the distinguished artists heard in a most interesting forum program.

Elaine de Sellem Heads American Opera

Elaine de Sellem, contralto of opera and concert, who has appeared in many opera houses, is the new president of the American Opera (National) Society, founded by Eleanor Everest Freer.

American Progressive Alliance Concert

A capacity audience attended the concert presented by the American Alliance at the Austin Masonic Auditorium under the baton of Gabriele Tose, young and gifted conductor. The program was chosen with good taste and its rendition praiseworthy.

Business Men's Orchestra's 23rd Season

One hundred business men who make music their hobby started rehearsals with the Chicago Business Men's Orchestra for its twenty-third season of uninterrupted activities. Under the direction of George Dasch, three concerts will be given in Orchestra Hall—November 16, January 18 and April 18. Percy Grainger is to be soloist at the second concert and Robert Quick, violinist, at the final concert.

DR. AND MRS. EDGAR STILLMAN KELLEY

Stillman Kelley Honored in Chicago and Columbus

Dr. and Mrs. Edgar Stillman Kelley have returned to New York following several musical journeys in the Middle West.

In August, Dr. Kelley was the guest of honor at the Chicago Musical Festival, where an audience of 90,000 greeted the 86-year-old dean of American composers after the performance of his shorter choral work, Dedication.

Dr. Kelley was again honored on Oct. 16, in Columbus, Ohio, at the State Library, with the presentation to him of a beautiful medal "For outstanding contribution to American Music."

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BOSTON

By JULES WOLFFERS

Boston

Descriptive music held the stage for the second pair of Symphony programs at Symphony Hall when Serge Koussevitzky led his precision-built ensemble through the Fantastic Symphony by Berlioz, The Prairie by Lukas Foss, and Till Eulenspiegel's Merry Pranks, by Strauss.

To say that Koussevitzky has a way with the "Fantastic" is putting it mildly. This Berlioz masterpiece can certainly sound over-theatrical, even tawdry under the wrong hands, nor will many deny that here one reaches the very limits of romantic imagination. But a Koussevitzky performance makes the whole concept a wholly convincing and credible artistic experience laden with an intensity of emotional expression which must be heard to be appreciated—words just won't do.

Young Lukas Foss (he is 21) was present to enjoy the honor and distinction of having his new work premiered under such auspicious circumstances. While The Prairie is not program music in a literal sense, the piece does attempt to suggest its subject and thus justify its name. In style the work comes closest to Copland among American composers: certain sections bore more than a vague resemblance to some of the older composer's works— A Lincoln Portrait, for example. But this unconscious imitation is all to the good in a young composer who is wise not to attempt to be too original in his earlier works. This can be said of Foss—he is a first-rate talent and he is going to be heard from in the future. The audience gave the work and its author a sympathetic reception.

As for Till the merry prankster went through his horrific practical jokes and met his dire end to the immense satisfaction and amusement of all concerned.

New Berezowsky Symphony

The third pair of programs also contained a first performance, that of Symphony No. 4, Op. 29, by Nicolai Berezowsky. Dedicated to the memory of Mme. Koussevitzky, the work was commissioned by the Koussevitzky Music Foundation.

CIDER TIME IN VERMONT.

Martina and Agatha von Trapp, of the Trapp Family Singers, gathering the luscious red apples that grow on their farm in the shadow of Mount Mansfield, before the singers started their autumn concert tours.

Berezowsky's new opus is notable for originality and for the deft touches which so captivate his admirers. Each of the four movements holds interest with the third, a sustained andante with a moving middle section, perhaps the most compelling. The composer conducted his own work and was received with considerable warmth.

To open the program, Dr. Koussevitzky had led his remarkable string section with precise coordination through the pleasant pages of Mozart's Eine Kleine Nachtmusik. The rest of the first half was taken up with a skilful, highly-flavored and enthusiastic reading of Beethoven's "Pastoral" Symphony to the huge and evident delight of the hearers. Rimsky-Korsakoff's Capriccio Espagnol brought a stimulating and well-balanced program to a brilliant finish.

Victory Concerts Popular

Again serving the musical needs of military personnel, the "Victory" concerts are being presented this season under the chairmanship of Arthur Fiedler. The first concert, at the Museum of Fine Arts, brought an overflow audience to hear pianist Bernard Weiser together with the choral singers from Gershwin's "Porgy and Bess", this group taking a busman's holiday from a protracted run at the Shubert Theater.

Ray Lev in Concerts

Ray Lev, pianist, who gave her annual Carnegie Hall, New York, recital on Oct. 26, opened the season of the Harrisburg Symphony, playing the Beethoven C minor Concerto. Miss Lev also appeared in two Victory Concerts, opened the recital season at MacMurray College, Jacksonville, Ill., participated in the first program for service men at Grand Central Palace, New York City, and was soloist in Mozart's A major Concerto over WQXR.

Varèse Names Chorus Aide

Edgar Varèse, director of the Greater New York Chorus, announces that Placido de Monteliu has joined his staff and will conduct classes in sight reading and ear training for members of the chorus who need additional training. New members are being enrolled. Auditions are held at 46 Barrow St., N. Y.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 5. Philharmonic-Symphony Society, Rodzinski conducting, same program, CH, A.
Nov. 5. Miklos Schwalb, pianist, TH, E.
Nov. 5. Helen Alexander, soprano, CCH, E
Nov. 6. Philharmonic-Symphony, Bruno Walter conducting, CH, E.
Nov. 6. Wanda Landowska, harpsichordist, TH, A.
Nov. 6. Collegiate Choral, TH, E.
Nov. 7. Philharmonic-Symphony, Walter conducting, CH, A.
Nov. 7. Irene Rosenberg, pianist, TH, A.
Nov. 7. New Friends of Music, Rudolf Serkin, pianist, and Busch Quartet, TH, 5:30.
Nov. 7. Stell Andersen, pianist, TH, E.
Nov. 7. Josef Lhevinne, pianist, CH, E.
Nov. 8. Constance Keene, pianist, TH, A.
Nov. 8. National Orchestral Association, Leon Barzin conducting, CH, E.
Nov. 8. Michael Zadora, pianist, TH, E.
Nov. 9. Philadelphia Orchestra, Eugene Ormandy conducting, Pierre Luboshutz-Genia Nemenoff, pianists, soloists, CH, E.
Nov. 9. Julia Rhea, soprano, TH, E.
Nov. 10. Russian Trio, TH, E.
Nov. 10. Selma Kramer, pianist, CH, E.
Nov. 11. Philharmonic-Symphony, Walter conducting, William Lincer, violist, Joseph Schuster, cellist, soloists, CH, E.
Nov. 11. Janet Fairbank, soprano, CCH, E.
Nov. 12. Philharmonic-Symphony, same program as previous day, CH, A.
Nov. 12. Artiss de Volt, pianist, CCH, E.
Nov. 12. Marisa Regules, pianist, TH, E.
Nov. 13. Philharmonic-Symphony, Rudolph Ganz conducting, first Young People's Concert, CH, M.
Nov. 13. Richard Korber, pianist, TH, A.
Nov. 13. Jennie Tourel, soprano, TH, E.
Nov. 14. Philharmonic-Symphony, Walter conducting, Lincer and Shuster, soloists, CH, A.
Nov. 14. Jan Smeterlin, pianist, TH, A.
Nov. 14. New Friends of Music, Busch Quartet, TH, 5:30.
Nov. 14. Argentinita and Company, CH, E.
Nov. 14. Sidor Belarsky, bass, TH, E.
Nov. 15. Erno Balogh, pianist, TH, E.
Nov. 15. Alfred Mirovitch, pianist, CH, E.
Nov. 16. Muriel Kerr, pianist, TH, E.
Nov. 16. John Charles Thomas, baritone, CH, E.
Nov. 17. Aleksandr Heimann, pianist, TH, E.
Nov. 17. Alvina Grabau, soprano, Richard Cody, bass, CCH, E.
Nov. 17. Philharmonic-Symphony, Rodzinski conducting, Leonard Pennario, pianist, soloist, CH, E.
Nov. 18. Boston Symphony, Serge Koussevitzky conducting, CH, E.
Nov. 19. Philharmonic-Symphony, same program as Nov. 17, CH, A.
Nov. 19. Ernest Friedlander, cellist, TH, E.
Nov. 19. Ellen Wilson Meibes, soprano, CCH, E.
Nov. 20. Boston Symphony, Serge Koussevitzky conducting, CH, A.
Nov. 20. T. J. Olgan Concert, TH, E.
Nov. 20. Artur Rubinstein, pianist, CH, E.
Nov. 21. Philharmonic-Symphony, Rodzinski conducting, Eugene Istomin, pianist, soloist, CH, A.
Nov. 21. Eleanor Fine, pianist, TH, A.
Nov. 21. New Friends of Music, Rudolf Serkin, pianist, Adolf Busch, violinist, Hermann Busch, cello, TH, 5:30.
Nov. 21. Joyce Robinson, mezzo-soprano, CCH, E.
Nov. 21. Lonny Mayer, soprano, TH, E.
Nov. 21. Argentinita and Co., CH, E.

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SCHOOL AND COLLEGE

46 Win Juilliard Fellowships at Graduate School

Dean Oscar Wagner announces that 46 students, representing 20 states and Canada, have received fellowships carrying free tuition at the Juilliard Graduate School. The students, their home towns, teachers and schools are as follows:

SINGING

Henry Clarke, Michigan City, Ind., Dr. John Hoffman, Cincinnati Conservatory of Music; Angelene Collins, Oklahoma City, Okla., Mrs. W. B. Anderson, Oklahoma College for Women; Bernice Fries, Davenport, Ia., Mrs. W. T. Waterman; Nellie Mae Gunn, New Orleans, La., Mrs. Clara del Marmol, Newcomb College; Phyllis Kinney, Pontiac, Mich., Fred Patton, Michigan State College; Ada Margret Kommel, Rochester, Pa., John Bennett Ham, Wittenberg College; Elizabeth Anne McKnight, Aurora, Ill., Mme. Gilderov Scott, Frances Shirmer College; Eunice MacDonald, Thedford, Ont., Can., Keith MacDonald; Ruth Neal, Indiana, Pa., Evan Evans, Institute of Musical Art; Evelyn Pasen, Toronto, Can., Albert H. Kennedy, Toronto Conservatory; Annamae Roedersheimer, New Athens, Ill., Mrs. Irene Chambers, Bernard Ferguson Vocal Studios; Louise Rose, East Liverpool, O., Mrs. Helen Hedden Roach, Ohio University; Eleanore Skok, Spokane, Wash., Lila V. Sayre; Genevieve Warner, Amsterdam, N. Y., Grace Liddane; William Wyatt, Atlanta, Ga., Harry Rupert Carr.

PIANO

Margaret Bacon, Fort Wayne, Ind., Josef Lhevinne; Margaret Denison, Cleveland Heights, O., Carl Reimenschneider; Lucille Hunt, Kent, Wash., Lillian Steuber, Olga Steeb Piano School; Dorothy Kaliff, San Antonio, Tex., Carl Friedberg, Institute of Musical Art; Audrey Kupperstein, West Hartford, Conn., Bianca del Vacchio, Smith College; Libby Linn, Hickory, N. C., Muriel Kerr, Institute of Musical Art; Myrna Mackin, Cleveland, O., James Friskin, Institute of Musical Art; Sylvia Meuhling, Detroit, Mich., Frank Mannheimer, Michigan State College; Jeanne Rosenblum, New York City, Lonny Epstein, Institute of Musical Art; Robert Ruda, Bronx, N. Y., Gordon Stanley, Institute of Musical Art; Carol Seeger, Buffalo, N. Y., Lonny Epstein, Institute of Musical Art; Alice Shapiro, Bronx, N. Y., Bernard Ravitch; Joan Slessinger, McKeesport, Pa., Mieszyvalaw Munz, Curtis Institute of Music; Rachel Stubblefield, Dallas, Tex., James Friskin; Martha Svendsen, Baltimore, Md., Eliza Woods, Peabody Conservatory of Music; Lois Whyte, Salt Lake City, Utah, Rosina Lhevinne; Marshall Wrubel, New York, Carl Friedberg, Institute of Musical Art.

VIOLIN

Joan Altman, East Liverpool, O., Edouard Dethier, Institute of Musical Art; Gloria Graham, Cisco, Tex., Wilda Bragoo; Sol Greitzer, Bronx, N. Y., Mrs. Suzanne Gussow; Margaret Purvis, New Westminster, B. C., Can., Dorothy Minty, Institute of Musical Art; Rudolf Ouerfurth, New York City, Hans Letz; Constance Ruddick, Los Angeles, Cal., Eunice Boyd; Calvin Sieb, Maplewood, N. J., Hans Letz.

CELLO

Madeline Foley, New York City, Marion DeRonde, Smith College; Genevieve Kniese Milton, Ind., Walter Heermann, Cincinnati College of Music; Beverly LeBeck, Portland, Ore., Felix Salmond.

COMPOSITION

Eldin Burton, Fitzgerald, Ga., George Lindner, Atlanta Conservatory of Music; William Keith Rogers, Charlottetown, P.E.I., Can., Vittorio Gianinni, Institute of Musical Art.

Willeke and Schenkman Succeed to Juilliard Posts

Willem Willeke has been named to conduct the combined orchestras of the Juilliard Graduate School and the Institute of Musical Art. The late Albert Stoessel had conducted the Graduate School Orchestra while Mr. Willeke, for the past 15 years, led the ensemble of the Institute. Mr. Willeke last summer conducted part of the series given by the Chautauqua Symphony, which Mr Stoessel had led as music director.

Edgar Schenkman has been appointed to teach the classes in conducting formerly directed by Mr. Stoessel at Juilliard.

Eastman School Opens 19th American Series

ROCHESTER, N. Y.—The 19th season of American Composers Concerts, sponsored by the Eastman School of Music, opened with the annual symposium of American orchestral music played by the Eastman-Rochester Symphony under the direction of Dr. Howard Hanson. New works receiving first readings were David Diamond's Second Symphony, Scribner Cobb's Short Symphony in F, Elie Siegmeister's Walt Whitman overture, Robert Delaney's Going to Town, Walter Wynn York's Suite, Five American Poets, William Klenz' Concertino for Cello, Gail Kubik's Puck, John Vincent's ballet, Three Jacks, orchestral suites by Harold Brown and Robert Marvel, Richard Nolen's poem, Fog, H. Merrill Lewis' Legend of the Low Country and Dr. Herbert Inch's Suite, Answers to a Questionnaire.

L. Dudley Field, was named president at the annual meeting of the Civic Music Association. Vice presidents are Frederic G. Barry, Mrs. Robert Ranlet, Edward S. Farrow, Jr., George L. Todd, Ernest A. Paviour, Frederick D. Whitney was named treasurer succeeding Raymond N. Ball who withdrew after 14 years of service. Mr. Ball was tendered a formal vote of thanks for his work. Arthur M. See is secretary.

DR. FRITZ STIEDRY,
founder-conductor of the New Friends of Music Orchestra, has been named head of the conducting department at the New York College of Music by Carl Hein, director. He succeeds the late Prof. Julius Pruever.

Mosbach Named to Faculty at Peabody Conservatory

BALTIMORE, MD.—Appointment of Joseph H. Mosbach, former first bassoonist of the St. Louis Symphony, to the faculty of Peabody Conservatory has been announced by Reginald Stewart, director. A graduate of Cologne Conservatory, Mosbach has appeared with the Boston and Detroit orchestras and been a faculty member of the New England Conservatory of Music. While in Boston he was a member of the Chamber Music organization.

Benny Goodman on Faculty of Institute of Musical Art

Dr. George A. Wedge announces the appointment of Benny Goodman to the Institute of Musical Art faculty. Mr. Goodman is holding a five-weeks' course in the technic of the clarinet in both classical and popular music, including swing. Dr. Wedge also announces that 63 scholarships have been awarded to students in 11 states.

Helen Teschner Tas Lists Engagements at Colleges

Helen Teschner Tas, American violinist, will appear a number of times in New York concerts this season. She will be heard at Queens College, Flushing, L. I.; Vassar College, Poughkeepsie, N. Y.; Cornell University, Ithaca, N. Y., and others. At Cornell she will play the Kreutzer Sonata with Dr. Egon Petri at the piano. A South American tour is being arranged for her by her manager, George Kugel.

"Informal" Song Evenings at Columbia University

Under auspices of the Institute of Arts and Sciences of Columbia University, "six informal evenings of song" will be inaugurated on Nov. 10. Dr. Russell Potter, director, stated that at each concert the artist will offer representative songs of a given country, then works selected by the audience from a list furnished in advance, and two or three of his own "favorites." Artists and countries they will represent are: Nov. 10, Maria Maximovitch, soprano, Russia; Dec. 8, Yves Tinayre, tenor, France; Jan. 12, Lotte Lehmann, soprano, Germany; Feb. 9, Margaret Speaks, soprano, England; March 8, Marita Farell, soprano, Czechoslovakia and Italy; and April 12, Conrad Thibault, baritone, America. Commentators will include Prof. Douglas Moore, composer, and head of Columbia's music department; Abram Chasins, composer; Rudolph Thomas, conductor; Irwin Edman, philosopher and author.

Psalm Setting Contest Offers Prize of $100

MONMOUTH, ILL.—In memory of Dr. John B. Herbert, organist, composer, and director of music at Monmouth College 1896 to 1901, a competition for a four or eight line setting of the 84th Psalm is announced. It is to be suitable for congregational singing. Dr. Daniel Gregory Mason will be the judge. The winning composition will be awarded a prize of $100. Details may be secured from Prof. Thomas H. Hamilton at the college. The competition closes March 1.

Silvia Bagley on Tour

GRAND FORKS, N. D.—Silvia Bagley, head of the voice department at Wesley College Conservatory of the University of North Dakota, is touring North Central states under the management of Harry Culbertson, Inc., of Chicago. Miss Bagley recently gave her annual recital in Corwin Hall.

Jennie Tourel to Premiere Songs at Town Hall

In her first Town Hall recital on Nov. 13, Jennie Tourel, mezzo-soprano, will give first New York performances of five songs, I Hate Music, by Leonard Bernstein, assistant conductor of the New York Philharmonic; the initial offering of a song by David Diamond, and the seldom heard air from Rameau's cantata, L'Impatience. Russian songs of Rachmaninoff, Gretchaninoff, Moussorgsky and Rimsky-Korsakoff, Brazilian numbers by Guarnieri and Villa-Lobos also are listed.

Schorr Joins Curtis Institute Faculty

Friedrich Schorr, former baritone of the Metropolitan Opera, has joined the faculty of Curtis Institute, Philadelphia.

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Krueger Launches Detroit Season

By AUGUST MAEKELBERGHE

Detroit

"Karl Krueger has plenty on the ball!" Thus spoke Pierre Key at the intermission of the opening concert of the new Detroit Symphony Orchestra Oct. 21.

By that time, every one of the 5,000 persons making up the audience of the resuscitated Detroit Orchestra was well aware of the fact. What had been witnessed was nothing short of miraculous. An orchestra, seemingly dead, was not only alive, but playing with a finish it had not had in years.

The audience evidently agreed when they gave the conductor a rising ovation. And the musicians thought so too, for when one wandered backstage, one heard nothing but comments such as: "Here's a fellow who's got brains and knows what he is doing!" "A pleasure to work for!"

The concert proved also that Krueger was a very fine showman. The program began with a fanfare, composed by Deems Taylor, and ended with the Stars and Stripes Forever of Sousa. The latter, an addenda for the service men present, was played in true Sousa style, the final chorus given with bell front brasses, piccolos, and flutes standing. The audience broke into applause three times during its playing.

New Solo Players

Between the fanfare and the march came the actual program. First, the Symphony No. 1 of Brahms, in which the mastery of the new conductor was established beyond a doubt in the precision and warmth of the string choirs and, for that matter, all others. During this work we had opportunity to hear our new first horn, W. Hinshaw, who played with a perfection and beauty of tone seldom heard. Hinshaw again demonstrated his artistry in the Oberon Overture of Weber. The program concluded with Griffes'. The White Peacock, and Stravinsky's Fire Bird suite.

The orchestra, now augmented to 92 players, includes many of the old members. Among them, it is pleasant to note Ilya Schkolnik, concertmaster; Georges Miquelle, presiding over the cellos; Florian Wittman, first violist; Dirk Van Emmerik, who has come back from the New York Philharmonic to take his usual place at the first oboe stand; Gaston Brohan, leading the double basses, and Otto Krueger, first flutist but there is also much new and capable blood.

With such a group, such a conductor, after a performance like that of Thursday (with but four days' rehearsal), there is only one way to sum up the evening. In the words of the musician backstage: "Now we're going places!"

Erb Judges Pittsburgh Contest

John Warren Erb, conductor, was a member of the judges' committee which was formed to select local Pittsburgh talent, for a series of concerts to be given under the auspices of the Pittsburgh Concert Society. Other members of the Committee were Franz Bornschein of the Peabody Conservatory, Baltimore; Vernon Hammond, assistant conductor of the Robin Hood Dell concerts and director of the Institute of Vocal Art, Philadelphia.

LILLY WINDSOR,

American soprano, will appear at the Diaz Tuesday Afternoon Musicale on Nov. 30 at the Pierre Hotel.

W. C. Handy Hurt in Subway

W. C. Handy, 69-year-old Negro composer of St. Louis Blues and other songs, was reported in a critical condition as this issue of Musical Courier went to press, following a fall from a subway platform in New York.

Annette Royak Aids War Stamp Sales

Annette Royak, Russian soprano, presented a program in the Brooklyn Museum on Oct. 17 in the War Stamp Recital Series under the direction of David LeVita. With Rudolph Schaar at the piano, Miss Royak sang opera arias, and songs, including the first performance of V. Krutchinin's The Shy Sweetheart.

Gerstley Elected New President of Robin Hood Dell Concerts

PHILADELPHIA.—Henry E. Gerstley was elected president of Robin Hood Dell at the annual board of directors meeting. He succeeds Frederick H. Strawbridge, Jr., who continues as a member of the board. David Hocker, general manager of the Dell since 1941, was re-engaged in that capacity and re-elected secretary.

Mr. Gerstley is also president of the Philadelphia Opera Company. Frederick R. Mann is a new vice-president. Judge Gerald Flood remains as second vice-president and E. Raymond Snedaker continues as treasurer. Frank B. Murdoch was chosen as a new director. Other directors are Judge Francis F. Burch, Meyer L. Casman, George B. Clothier, Gertrude Ely, Mrs. John White Geary, Nathan Hamburger, John Harvey, Mrs. Nicholas Roosevelt, Mrs. William T. Tonner, Mrs. Charles S. Tyson and Lts. Charles R. Hindley, Henry P. McIlhenny and Curtis Winsor, U. S. N.

The board recorded its deep appreciation "of the splendid co-operation and support given by the public in making the 1943 Robin Hood Dell season the most successful in the history of these concerts."

Ben Bernie Dies

Ben Bernie, 52, violinist and orchestra leader, died on Oct. 20 in Beverley Hills, Calif. Born Benjamin Anzelevitz on New York's East Side, he studied at the New York College of Music and gave a Carnegie Hall concert at the age of 15. He became an orchestra leader in 1922 after having served in World War I.

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In the Studios

Lucie Lenox Artists Active In Concert Engagements

Collins Bain, Scotch tenor, has been fulfilling numerous appearances recently for service men. He was heard at the Stage Door Canteen, Music Box Canteen, Merchant Seamen's Canteen, United Seamen's Institute, New York, and in two appearances at the Brooklyn Naval Hospital. The tenor also sang for the English Speaking Union Club.

Vivian Salonikas, soprano, was soloist on Oct. 11 for the Musical Research Club of Stratford, Conn. Walter John, baritone, was master of ceremonies and soloist for two weeks at the Touraine Hotel, Boston. Kenn Black, tenor, is to sing in the forthcoming Winged Victory, an all Air Corps personnel.

These artists are from Lucie Lenox's New York studios.

•

Queena Mario Studio Activities

John Baker, young baritone of the Metropolitan Opera, has appeared several times recently with Frances Greer on the Music for an Hour program. On Nov. 5 he sings Valentine in Faust in Montreal under the baton of Wilfred Pelletier.

Andzia Kuzak fulfilled a three-week engagement in the title role of Naughty Marietta at the Paper Mill Playhouse, Milburn, N. J.

Edward Kane, tenor, was heard on Oct. 20 in the series of musical lectures given by Carol Longone at Hampshire House, New York City.

These artists are from Queena Mario's studios.

Dornay-Culp Studios Start Practise Musicales

The first "practise musicale" of the season at the Dornay-Culp Studios will be held on Nov. 21. Under the plan, members of the audience write on the impression created by the artists. In January Mme. Dornay presents Grace Albert in recital.

•

André Pupil Wins Award

Katherine Graves, American soprano, received the $400 prize in this year's competition for the Marian Anderson Award. Miss Graves has been studying for the past three years with Mme. Sascha E. André.

•

Frank Bishop Resumes Teaching

Frank Bishop, concert pianist and teacher, has resumed teaching in his New York studio. In addition to individual pupils, Mr. Bishop and his assistant, Charlotte Homer, are conducting classes in piano playing and musicianship. Both junior and artist students are returning.

I See That

Frederick W. Riesberg, former member of the Musical Courier staff and Liszt pupil, has donated to the Music Library, 121 E. 58th St., New York City, an oil painting, The Studio of Franz Liszt, circa 1870-1886, in the Hofgartnerei, Weimar. The Liszt studio was the scene of instruction for d'Albert, Siloti, Reisenauer, Rosenthal and other noted pupils of the master.

•

The Gen. Platoff Don Cossack Chorus have started on the first lap of their transcontinental tour which concludes in January at the U. S. Naval Academy. They expect to follow this with another tour for USO-Camp Shows.

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Edouard Nies-Berger has been appointed official organist of the New York Philharmonic-Symphony by Dr. Artur Rodzinski, musical director.

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In order to fulfill additional request engagements, the tour of Salvatore Baccaloni and his company of 25, featuring two operas, has been extended into May.

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Enya Gonzales, Philippine soprano, recently completed a two-week tour for USO-Camp Shows.

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Josef Hofmann will observe the 50th anniversary of Rubinstein's death (Nov. 20, 1894) by playing that composer's third piano concerto with the New York Philharmonic, the Cleveland and National Symphony orchestras.

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Following his appearance on the Texaco Hour on Oct. 24, Albert Spalding left for concerts in southern states.

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Lawrence Tibbett gave a volunteer concert on Oct. 21 at the Mason General Hospital, Brentwood, L. I., under the auspices of USO-Camp Shows.

•

Marie Finney is the new Registrar at the Institute of Musical Art and also will conduct courses in the history of music.

•

Charlotte Boerner Ringquist, soprano, sang an aria from Korngold's Dead City and Op. 33 from the Constant Nymph over the Warner Bros., Radio Hour from the Hollywood studios. On Oct. 5 Mme. Ringquist was heard over KNX in Melodies America Loves.

•

Joseph Szigeti, violinist, is fulfilling 13 engagements this month. He is appearing in Provo, Colorado Springs, Milwaukee, Davton, Youngstown, Erie, Pa., Rochester, Minn., Duluth, Canton, Annapolis, Washington, D. C., and with the St. Louis Symphony.

•

Nord Cornell, of Blossom Time, sang a group of songs at the Social Day of the Theatre Assembly at the Hotel Astor. Harold Heinmuller was at the piano. Marta Fuchs was heard in Wagnerian arias.

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Andor Foldes, pianist, gave a recital in Spokane, Wash., on Oct. 13 and in Salt Lake City, Utah, on Oct. 31.

•

Ellen Ballon, Canadian pianist, opened her tour with a Boston recital on Oct. 31 in Gardner Museum. Miss Ballon will be heard in New York in February and also appear in Chicago, Cleveland, Pittsburgh, Toronto and Ottawa.

Josephine Vila Artists Have Active Schedule

Young artists under the direction of Josephine Vila, Inc., are having an active season. Ralph Sasson, tenor, Toni Williams, soprano, and Mildred Talbot, contralto, are touring with the American Civic Opera Company in Traviata, Barber of Seville and Rigoletto. Miss Talbot recently fulfilled engagements in Toledo, Ohio, with Sylvia Light, soprano, and Frederick Schweppe, tenor. The latter will be heard on Nov. 12 in Pagliacci in Paterson, N. J., with the New Jersey Opera Association under the direction of William Spada. Mr. Schweppe later this month starts a six-week tour with his own company in Traviata and Martha.

Vivian Collier, soprano, appeared in concerts in Westfield, N. J., and in Washington, D. C., with the College Alumnae Club. She is to appear in a forthcoming musical comedy on Broadway. Marie Powers, contralto, heard recently in the New York season of the San Carlo Opera, opens the Philadelphia and Baltimore seasons of the Philadelphia La Scala Opera Company on Nov. 3 and 4 and then joins the American Civic Opera for its tour.

Burton Cornwall, bass, will fulfill oratorio engagements near New York. In December he sings the King in Aida at Bob Jones College, Cleveland, Tenn., and Zuniga in Carmen in Miami, Fla. He has been concertizing in New England. Josephine Neri, soprano soloist at St. Bartholomew's Church, New York, sings in Messiah in Charlotte, N. C., Dec. 19 and Micaela in the Miami Carmen. Janet Fairbank gives her second Contemporary American Composers' program on Nov. 11 in Carnegie Chamber Hall, New York. Orville Moore, baritone, gives a Nov. 15 concert in Times Square Theatre, New York.

Emile Renan, baritone, continues his broadcasting schedule as does Richard Manning tenor. Mr. Manning sang in two performances of Martha at Chautauqua, N. Y., and is fulfilling a guest engagement at Qui Chante in New York. Rose Colombi, dramatic soprano, is singing with the American Civic Opera Company and the Creatore company.

In January, Josephine Vila, Inc., presents several young California pianists in three Town Hall recitals and a symphony concert, conducted by Ethel Leginska in which three young pianists, pupils of Mme. Leginska, will be soloists.

New additions to Miss Vila's artist list are Shirley Nolte, coloratura soprano; Willa Stewart and Myrtle Verne, dramatic sopranos; Josephine Tooker, lyric soprano; Maria Marova, in a program of international songs; Elizabeth Gould, pianist; Estelle Lorenne, soprano; and a new novelty duo, Daphne Hellman, harpist, and George De Svirsky, pianist.

Mary McCormic is to appear on Broadway in a musical this winter.

Josephine Vila, Inc., has been named New York representative of Bob Jones College.

CONSTANCE KEENE,

American pianist, makes her Town Hall, New York, debut on Nov. 8 as winner of the Walter W. Naumburg Musical Foundation Prize. Her program will include works of Bach, Brahms, Chopin, Debussy, Chasins and Saint Saëns-Godowsky.

Mrs. Janet Schenck Addresses Brooklyn Teachers Guild

Mrs. Janet D. Schenck, founder-director of the Manhattan School of Music, addressed the Oct. 24 meeting of the Brooklyn Music Teachers Guild in the Brooklyn Academy of Music. Mrs. Schenck discussed Music in American Life. Sheldon Kurland, violinist; Hazel McMahan, pianist; Leo Teraspulsky, cellist, and Sara Teraspulsky and Leon Kushner, pianists, all students at the school, gave the music program.

At a previous meeting of directors and members, a program of songs by Reuven Kosakoff was given by Isabel Schapp, soprano, with the composer at the piano.

Doris Doe Assists Sailors At Great Lakes Band Concert

Doris Doe, Metropolitan mezzo-soprano, was soloist on Oct. 7 with the U. S. Naval Training Station Concert Band at the Great Lakes, Ill., station. Musician First Class Lehman Engel conducted. Miss Doe sang an aria from Samson and Delilah and songs of Speaks, Bond, Charles, Herbert, Grieg and Friml.

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New Modern Suites

By using suites or sets of pieces, I find that my advanced pupils are more enthusiastic than when they study separate numbers. Do you think by doing this we spend too much time on one composer and thus do not have sufficient variety? Can you give a list of suites in a somewhat modern vein and rather difficult? K. S. D.

Anything producing interest is worthy of consideration, so I should continue to use Suites and sets of pieces. If your selections have been well made, there should be no need to feel that you have spent too much time with one composer. Look over the following list of suggestions: Six Animal Fables, Ficher; Suite Grotesque, Achron; Seven Preludes, La Violette, and Little Suite, Harris. A more difficult suite is Six Surrealist Afterludes, by Triggs. For a suite in a lighter trend, try Eight Preludes, by Maloof. Do not forget that Schumann, Bach and others wrote many suites and sets of pieces of beautiful music.

Different Arpeggios

After pupils are familiar with the arpeggios built on the principal triads, the dominant seventh and the diminished seventh, what would you have them do in arpeggio work? I know there are endless chords to add, but do not want to advance too quickly. B. J.

I suggest giving the arpeggios built on the secondary triads, which will present no new playing difficulties. Then try the augmented triads, followed by seventh chords on all scale degrees.

Minuets

Can you give me a definite tempo marking to use in the playing of Minuets? I find so many different markings in different Minuets. P. O.

The reason you find these different markings in minuets is due to the fact that a composer may indicate any tempo he desires unless he is writing in the original "French Minuet" dance style, which was a slow dance. We find Bach minuets in many tempos. Haydn often used a faster type, while Mozart seemed to prefer a slower style. When written as concert numbers, these dance forms present a wide range of metronome markings.

Albums of Classics

What volumes of classics do you prefer for Grades Two to Four? G. P.

To list all of the good volumes of classical compositions for these grades would take too much space, since, fortunately for those of us in the teaching field, there are unlimited collections. Review some of these and choose that which is best suited to each pupil: Master Series for the Young, Hughes; The Hundred Best Short Classics, Whitemore and Samuel; First Year Classic published by A. P. Schmidt, and Miniature Classics published by Ditson.

The Island Spell

An older pupil of mine (she is in her middle thirties), who plays rather difficult music, wishes to study The Island Spell by John Ireland. She is very musical and works intelligently; but, knowing she cannot play this at the marked tempos, should I have her study it? Is it not true that composers often play their compositions at tempos different from the marked ones? J. F.

If your young lady desires to play this solo for her own pleasure and can play it almost at the marked tempos, I am sure she will find enjoyment in studying it. This composition is difficult and your pupil should know that tempo marks and notes are just a small part of playing such a number. Composers may, due to changing moods, play their own compositions at various tempos, but that is their privilege and not ours.

Couperin

Can you give me the correct way to play the embellishment in the last half of the seventh measure of Couperin's La Bandoline? In Les Petits Moulins à Vent, in measure eighteen, the trill is indicated to begin on the upper note—I suppose, to avoid repetition of the A—while in measure forty the trill is indicated again to begin on the upper note, causing a repetition of the note G. This seems wrong to me, and since my pupils always stumble on the measure when working for speed, would it not be permissible to begin the trill in measure forty on the principal note? Editions on these do not agree, anyway. Y. L. O.

Play the last half of measure seven in La Bandoline thus:

There would be nothing seriously incorrect in allowing your pupils to play measure forty in Les Petits Moulins à Vent as you suggest, although it is always well to play as is indicated by the score you are using. I have several editions of this solo, and find all of them give the trill as you have it—beginning on the upper note.

Chinese Program

My pupils are planning an informal recital and wish to have something different. It has been suggested that we have a Chinese program. Could you give us the names of some solos suitable for such a list? G. M.

A Chinese program is a splendid idea, but it might be more interesting if you also included solos of another nation, such as some American numbers. Not knowing what grade of pieces your pupils are playing, I am listing a few suggestions from second grade up: In a Chinese Village, Quaile-Hart; In a Chinese Garden, Miles; Chinese Lanterns, Weybright; Sing-Song Girl, Ward; Shanghai Carnival, Beck; Two Chinese Pieces, Haubiel; Chinese Festival, MacLachlan; and Three Chinese Solos, Grant. There are many more you can probably look over at your music store.

War Work

I have been in a disturbed state of mind because I feel I should be doing war work all the time instead of part time. I do not depend upon teaching for my livelihood, but I feel I have an obligation to pupils who have studied with me for some time. From a musician's viewpoint, what do you advise? P. K.

The human element enters into your problem in such a serious manner that it is impossible for anyone but yourself to decide what is best to do. Your urge to devote your entire time to war work is highly commendable. It is true that you have the responsibility of your pupils, but could you not transfer them to another teacher if both the pupils and parents approve of this, after discussing your feelings with them?

Modern Scale Fingering

I have recently found a new scale book in which the scales are given in what is termed "modern fingering." I have always used the usual fingering for scales, and, after playing through this book I find no apparent reason for changing. Should I make a further effort in this? M. B.

I do not know the book you mention in your letter, but shall look through it soon. Regardless of its contents, I should definitely continue to teach the scales with the usual fingering. After the pupil has become familiar with this, you might find use for different fingering.

Singing the Count

Is it a mistake for me to allow my pupils to sing the count while practicing and at their lessons? G. M.

I am always delighted when I have pupils who like to sing their count. It helps them in many ways, but let them count at times without the singing, so that they will not become too dependent upon the singing tone.

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For Violin and Piano

CONCERTO IN D MINOR, by Giuseppe Tartini; concert version with original cadenzas by Joseph Szigeti. Carl Fischer, Inc., New York. $1.50.

Szigeti in his concerts has had great success with this work, which well deserved publication, in his revised edition, because of its aristocratic grace and charm. It is not perhaps deeply inspired music, but it has a subtle rhythmic scheme and is entirely worthy of the efforts of a stylist such as the arranger. In the traditional three movements, it includes a rather plaintive *allegro*, a brief *grave* of florid makeup, and a broad and effective concluding *presto*, in which the violinist has inserted a short cadenza. An authentic treasure of the early 18th century, carefully edited, the concerto should appeal to proficient players.

For Band

NEWSREEL, by William Schuman. G. Schirmer, Inc., New York. Standard Band, with conductor's full score, $5; same with condensed score, $3.50; Symphonic Band, full score, $8; same with condensed score, $6.50; conductor's full score, $2.50.

Schuman in this lively score has written especially for school bands, though the work is colorful enough for the concert hall. It is in five brief "shots": Horse-race, whose staccato beats attain faster clip as it proceeds; a somewhat artificial sounding Fashion Show, the mincing figurines effectively portrayed by augmented thirds; a Tribal Dance, with tom-tom effects; a chattering vista of Monkeys at the Zoo, whose conversation is a bit on the dissonant side, and a final Parade, ending at a peppy pace. The composer has again shown his superior accomplishments in this score, which is, however, not one of his deepest.

For Orchestra

OVERTURE ON A STREET VENDOR'S DITTY, Op. 160, by A. Louis Scarmolin. Carl Fischer, Inc., New York. Full score, $3.

Mr. Scarmolin, whose proficiency in orchestral writing has been shown before now, has created an atmospheric piece. It is based on his reminiscences of a street peddler who in his childhood sang "a little song with which he advertised his delicious ice cream." The theme, first announced by a solo horn, is an excellent one for such treatment, and reappears in various guises. The composer writes with considerable resource in orchestration and in the elaboration of his theme. The work plays for eight minutes, and is suitable for advanced school as well as professional orchestras.

For Tenor Solo, Mixed Chorus, and Piano, Organ or Orchestra

AMOS ON TIMES SQUARE, a Cantata; music by A. W. Binder; text by Jacob J. Weinstein, trans. into Yiddish by Louis Miller. Bloch Publishing Co., New York, $1.

This is a serious work based on old-time prophetic writings, but with contemporary allusions. Amos is first announced by the chorus to be speaking to crowds on Times Square "two days after Pearl Harbor, in the days of Franklin Roosevelt and Adolph Hitler." Amos then sings, alternately with chorus, proclaiming "Thus saith the Lord" and issuing portents of doom to the malefactors of Tokio, Berlin and Rome. Mr. Binder's music is mostly diatonic and dramatic, with some influence of ritual and folk music. There are 47 pages in the piano-vocal score, a reproduction of the composer's MS. Both English and Yiddish words are given.

For Piano Solo and Orchestra or Two Pianos

RHAPSODY IN D MINOR, by Ralph Federer. Version for two pianos. Theodore Presser Co., Philadelphia.

A score of showy design, this abounds in arpeggio passages and octaves. It plays for seven and a half minutes, and offers opportunities for the fairly advanced student soloist.

For Piano Solo

MASTERS OF TODAY. Associated Music Publishers, Inc., New York, $2.

This album of nineteen piano pieces by early and contemporary 20th century composers is the sole American issue of the original Universal Edition. Since it contains neither transcription nor arrangements of popular themes and pieces, it is superior to the usual run of piano collections and should appeal to the serious pianist. Milhaud, R. Strauss, Reger, Scriabine, Stravinsky, Tcherepnine, Krenek, Prokofieff, and Casella are some of the composers represented.

SUNRISE OVER MOSCOW, from the opera Khovanstchina, by Moussorgsky; arr. by Frederick Block. Edward B. Marks Music Corp., New York, 50 cents.

The brief, atmospheric prelude to an act of the great Moussorgsky drama has a fairly simple piano transcription.

For Two Pianos, 4 Hands

AUTUMN NOCTURNE by Josef Myrow. Advanced Music Corporation, New York, $1.

Mr. Myrow has made an atractive arrangement, which is not too difficult, of his well-known piece. It should go well as one of the lighter selections on a radio program for two pianos.

Song

HONEY LAMB, music by Mana-Zucca, words by John W. Bratton. Congress Music Publications, Miami, Fla.

The latest song by the popular composer of I Love Life is a simple lullaby in Negro dialect, which is definitely an engaging work. The music imitates the syncopated effects of banjo music with apt and lilting success. Range, E flat to C, with optional top E flat.

DEPUIS LE JOUR, by Gustave Charpentier; English translation by Henry Grafton Chapman. Carl Fischer, Inc., 75 cents.

The best known air of the opera Louise, published both for high and medium voice. A real test for sopranos of ability.

PEACE BE UNTO YOU, by Rev. Judah L. Wise, text from an ancient Hebrew Prayer with English translation by Rev. M. Silverman. Published by the composer, 40c; available for SATB, 15c.

Dedicated to the members of the armed forces of the United Nations, this "hymn of peace" retains the idiom of the Hebrews, the tessitura is within an octave.

GOD OF THE WORLD, by Rev. Judah L. Wise, published by the composer, 40c. Available for SATB 15c. The text is from an ancient Hebrew prayer of Israel Najara of Palestine, written in the 16th century; the English translation is by Israel Abrahams. Dedicated to the

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NEW CHORAL ISSUES

SATB

O, COME AND FOLLOW ME, by Lily Strickland, J. Fischer & Bro., New York, 15c.

A roundelay which is markedly rhythmic and almost folk-like in its style. Very singable and suitable for secular choral programs.

WHY ARE YOU BLINKING YOUR EYES? (Mikhail Shishkin), 15c; ON THE YOKE (M. Nikolaievsky), 18c; A RUSSIAN GYPSY SONG (Dimitri Pokrass), 16c, all with English text by John Alan Haughton and all transcribed by Gregory Stone. M. Witmark & Sons, New York.

The first depicts a maiden addressing a youth amorously. The second describes a pair of lovers on the steppes, while the third, somewhat lugubrious at the outset, swings into a fast-moving syncopated conclusion. All are welcome additions to the Gregory Stone series of arrangements.

CITY CALLED HEAVEN; ROLL, JORDAN ROLL, and SOMEBODY'S KNOCKING AT YOUR DOOR, three Negro Spirituals, set by George W. Kemmer, G. Ricordi & Co., Inc., New York, each 15c.

The first is written for a solo voice against sustained chords in the other parts. The second, familiar to many, is more intricately arranged. The last offers parts "divisi" and solo bits and is somewhat in the Spiritual idiom.

THE ANGELS DONE BOWED DOWN, Negro Spiritual, arr. by John W. Work, Theodore Presser Co., Philadelphia, 12c.

In addition to solo bits, this arrangement is scored for a solo mixed quartet against the chorus in antiphonal style.

MORAVIA, Moravian folksong; O MY SON, Czech folksong, both arranged by H. A. Schimmerling and both with English adaptation by Olga Paul. Edward B. Marks Music Corp., New York, each 15c.

Both are interesting and not difficult; both have definite rhythmic figures in folksong style.

SONG TO BOHEMIA, Czecho-Slovak folksong, arr. by Deems Taylor, who also provides the English version of the text. J. Fischer & Bro., New York, 18c.

The American composer, who has made many arrangements of Czech songs with keen appreciation of the original, here provides another effective number. The contrast of dashing spirit and solemn chorale is ably brought out.

THE SHEPHERD'S MADRIGAL, text by Geraldine Farrar, setting by Fritz Kreisler and arranged by Ralph L. Baldwin. Charles Foley, New York, 16c.

Three distinguished names are attached to this setting for children's choir (or soprano solo) and chorus. In lullaby style, the work should appeal to young vocalists and their supporting adult singers.

SUPPLICATION, arr. from Chopin's Op. 28, No. 15, Prelude by A. Asianoff. Carl Fischer, Inc., New York, 15c.

Choirmasters seeking novelties which are not difficult can make use of this number. The text is adapted from Psalm 143.

HALLELUJAH, Beethoven. Carl Fischer, Inc., New York, 15c.

An excerpt from Mount of Olives which might well be used in place of the usual Hallelujah Chorus from Handel's Messiah at Christmas.

THE LORD IS MY SHEPHERD, by Annabel Morris Buchanan. Galaxy Music Corp., New York, 16c.

An idyllic pastoral setting of the Shepherd's Psalm, this is a good mood number and useful as a change from the many versions which have preceded it.

TTBB

AS SLOW OUR SHIP, arr. by William S Nagle. Oliver Ditson Co., Philadelphia, 15c.

The poem is by Thomas Moore and the theme is that of another Irish air, The Girl I Left Behind Me. Canonic use is made of the melody.

DON'T GIVE UP THE SHIP, by Harry Warren, arr. by Douglas MacLean. Remick Music Corp., New York, 16c.

A rollicking setting of a lively number.

SSA

SERENADE, arr. by Marco Frank from Moszkowski's piano number with poem by Margaret Bristol. G. Schirmer, Inc., N. Y., 15c.

An interesting novelty, not difficult and within a limited range.

A PRAYER FOR PEACE, by Alfred H. Johnson. J. Fischer & Bro., New York, 15c.

A contralto solo against humming sustained chords together with contrasting rhythms add to this number, which can be used as a church anthem.

THIS IS THE DAY, by Vladimir Padwa. Edward B. Marks Music Corp., New York, 15c.

A lyrical number wherein the principal melodic idea passes through the various parts in folksong manner.

THANK GOD FOR AMERICA, words and music by Madalyn Phillips. Remick Music Corp., New York, 16c.

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JACQUES DE MENASCE, composer-pianist, whose Two Nursery Rhymes and three new songs will be premiered at Town Hall, New York, on Nov. 21 by Lonny Mayer, Swiss soprano, making her local debut at the time. Mr. De Menasce will be at the piano. (Photo by J. Abresch.)

A militant march with numerous unison episodes.

ANDALUCIA, from Ernesto Lecuona's suite of the same name, arr. by Henri Elkan with English text by A. Stillman and Spanish lyrics by Emilio De Torre. Edward B. Marks Music Corp., New York, 20c.

The fast-moving, syncopated song has been harmonized for three parts. It also is available for four-part male chorus, the arrangement opening in two parts and with a brief bass solo.

WHEN JOHNNY COMES MARCHING HOME, American folk air freely arranged by George Mead. Galaxy Music Corp., New York, 18c.

First and second sopranos, altos and accompaniment all have an opportunity to use the melody in this arrangement. Also arranged for TBB.

SA

THE LITTLE BIRD, a Greek folksong transcribed by Boris Levenson, with English version by Vladimir Lakond. M. Baron Co., New York, 12c.

Simple and unaffected, the arrangement successfully bespeaks the folk idiom, and has charm and lyricism.

Book

THE STORY OF GEORGE GERSHWIN, by David Ewen. Henry Holt & Co., New York. $2.50.

Prolific Mr. Ewen has written a colorful, rather simple version of the Gershwin saga, which would be particularly interesting to young readers. It is hardly the complete and definitive biography, any more than was Isaac Goldberg's pioneer volume. Perhaps some day we shall have the full-rounded Gershwin, whose genius in so many ways resembled the untutored one of Foster and whose life, for all its glamor and success, held some pathos. Missing here is the more earthy, naive, side of his character, and there is a striking absence of any romantic interest. At the end are a bibliography, list of works for which Gershwin wrote music, recordings, and a novel tabulation of events in his life, parallel with other historic happenings. The book has striking color drawings by Graham Bernbach.

Bernstein Signs with Music Publishers Holding Corp.

Leonard Bernstein, young composer, recently named assistant conductor of the New York Philharmonic, has been signed to an exclusive contract by Music Publishers Holding Corporation. Being prepared for early publishment are a sonata for clarinet and piano and a cycle of five songs, I Hate Music, both copyrighted by M. Witmark & Sons. His first symphony, Jeremiah, is to have several performances this season.

Zemachson Works to Be Heard

Variations Symphoniques, for orchestra and an oratorio, Titus, both recently completed by Arnold Zemachson are scheduled for performance this season, according to the composer. He has a clarinet quintet and a symphony in preparation. Mr. Zemachson, born in the province of Vilna, U.S.S.R., is the son of Simon Zemachson, a composer of Jewish liturgical music. He studied with his father; Prof. Malkin, head of the Vilna Royal Music School; and with Hugo Reismann. He came to this country in 1910. His compositions include works in the large forms for orchestra, choral compositions, piano scores, songs and smaller orchestral works.

Critics Circle Elects

The Music Critics Circle of New York, at its first meeting of the season, voted to continue its annual award of merit to the best orchestral and chamber scores by American composers, native or naturalized, performed in New York for the first time anywhere during the current season. The award is voted by the Circle following a Spring concert of contemporary works previously chosen for rehearing. Last year, the winner was Paul Creston, for his Second Symphony. No award was voted to a composer for a chamber work.

The Circle also elected the following officers: Oscar Thompson (The Sun), president; Virgil Thomson (Herald-Tribune), vice president; Julian Seaman (Cue), secretary-treasurer; Miles Kastendieck (Brooklyn Eagle), assistant secretary-treasurer; executive committee, Messrs. Thompson, Seaman, Kastendieck, Downes and Thomson.

Halasz Appointed Opera Director for N. Y. Civic Centre

Laszlo Halasz has been appointed artistic and musical director of opera performances to be given at the New York City Centre of Music and Drama. Mr. Halasz, who is 38 and a citizen of this country, was director of the St. Louis Opera Association from 1937 to 1942, and has conducted the American Symphony Orchestra, the Philadelphia Civic Opera, and as guest in Havana opera series, with the Chicago Opera Company, the Montreal Symphony, and the NBC Symphony.

Two Hindemith Works Premiered

Paul Hindemith's Ballet Overture, Amor and Psyche, was premiered by the Philadelphia Orchestra under the direction of Eugene Ormandy on Oct. 29. A new string quartet in E flat, by the same composer, is to be performed for the first time by the Budapest String Quartet at the Library of Congress in Washington, D. C., on Nov. 11 and 12.

Hanson to Lead His New Symphony with Boston Orchestra

ROCHESTER, N. Y.—Dr. Howard Hanson, composer and director of the Eastman School of Music, has completed his Fourth Symphony. It bears the subtitle "Requiem" and is dedicated to the memory of the composer's father. Dr. Hanson will conduct the first public performances of the work as guest with the Boston Symphony on Dec. 3 and 4. It will also be given by the NBC Symphony.

Menuhin to Play Bartok Concerto

Yehudi Menuhin has included Bela Bartok's Violin Concerto in his repertoire and will play it for the first time with the Minneapolis Symphony Orchestra under Dimitri Mitropoulos on Nov. 12.

Levenson's Recorder Works Issued

Three Russian folksongs, harmonized and arranged for recorders by Boris Levenson, have been published by Hargail Recorder Music Publishers. The company has been appointed exclusive agent for Dushkin Recorders.

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BOOKS

MUSIC OF THE CLASSICS, arranged by H. Maxwell Ohley and Harry Watts. Schroeder and Gunther, Inc., 75 cents.

No course of study is complete without some work in the classics. Arrangements are necessary in many cases since so few of the great masters wrote music suitable for piano study in the early grades. The twenty selections are from concerti, symphonies, quartets, sonatas and other forms, by composers from Bach to Wagner. The arrangements show familiarity with the original scores and will be of great assistance to the teacher in presenting the classics. They may be assigned to adults and teen age students of the first year, younger students of the second year and very young students of the third year. Wide stretches are avoided and the octave seldom occurs.

SIX MINIATURES FOR CHILDREN, by Quincy Porter. The Boston Music Co., 50 cents.

This is a small book of importance written for early third grade. The first piece, Jimbelles, named for a dog belonging to the composer's small son, is an excellent study in phrasing. Little Waltz is a good example of simple teaching in modern style. Chinese Blue employs the Chinese five-tone or pentatonic scale on the black keys. Altogether, a constructive and pianistic collection which children will understand and love and adults will read with pleasure.

A MERRY CHRISTMAS. Christmas songs and hymns arranged by Leopold W. Rovenger. Rubank, Inc.

Sixteen Christmas songs arranged for the first grade, Christmas customs of other lands told by Alec Templeton, a condensed version of the Christmas Carol by Charles Dickens and a wealth of illustration make this book a wonderful Christmas present. It will be greeted by murmurs such as greeted Mrs. Cratchit as she glanced down the carving knife preparing to carve the goose. The songs should be assigned now to be played for Christmas.

FOR PIANO SOLO

SONATINA, by Richard Franko Goldman. Mercury Music Corp., $1.00.

This sonatina is a serious work by one of our modern composers. It deserves the attention of pianists, teachers and the advanced student who can understand it. Dissonance is not so forbidding to the student of today. Its appearance in our popular music makes it certain to be better understood. Changing rhythms he can take in his stride and enjoy. The characteristic of some of our contemporary music which is difficult to understand and appreciate is prolonged vagueness of tonality. The third and final movement is easiest in this respect and the sonatina makes no great demand on technic.

FOUR STUDIES WITHOUT WORDS, by Carl Deis. G. Schirmer, Inc., 40 cents.

These four studies introduce the problem of two notes in one hand played against three in the other. The problem, which is a tough one for most students, is made easy by the device of using 6/8 time. The student finds himself playing two against three without being conscious of it. The studies are marked any speed to allow for speed development. Each is an interesting and melodious composition to be used when the teacher chooses to introduce these rhythms.

WINDMILLS and TULIPS, by William O. Munn. Harold Flammer, Inc., 35 cents.

An easy grade waltz in G major and C major, three pages. The first section has a simple broken chord accompaniment to the smoothly flowing melody. The second section suggests the sound of wooden shoes. Fingering supplied by the teacher for this part will be of great assistance. The composer has wisely left it to the teacher because of the many different fingerings which may be used. The piece is constructive and easy to teach.

LITTLE HARBOR, by Don Marcotte. Remick Music Corp. 50c. In the key of D flat, 3/4 rhythm, grade 3D and up.

This two-page piece brings to mind the atmosphere of the sea which seems to dominate a harbor town. Aside from the benefit of playing any fine composition the student will gain experience in the playing of the long phrase in slow tempo and in syncopated pedaling.

HOPAK, by Modeste Moussorgsky, arranged by Frederick Block. Edward B. Marks Corp., 60 cents.

Moussorgsky believed that truth in art was to be found among the people. Hopak is unmistakably Russian. The excitement and vitality of the dance is sustained throughout. A brilliant number for recital, this arrangement may be assigned from the fourth grade up.

AMERICAN PATROL MARCH, by F. W. Meacham, arranged by Maxwell Eckstein, Carl Fischer, Inc., 25 cents.

A simple version of the famous march which the student will recognize by tone if not by name. The teacher who has his eyes fixed on distant goals will find that some consideration of home and neighborhood appreciation will lighten the work and maintain interest. Children particularly are happy to have their playing appreciated by their associates. An occasional assignment of this sort works wonders.

LITTLE SPANISH SERENADE, by Leo Ascher. Edward Schuberth and Co., 40 cents.

Grade 3B and up, in the keys of G minor and G major, 4/8 rhythm. This piece in tango rhythm has interesting effects in syncopation, obvious in the first section and more subtle in the second. Its real Spanish atmosphere recommends it to the many students of all ages who are interested in the music of Latin America.

GONDOLA SONG and MAZURKA, by Cuthbert Harris, Arthur P. Schmidt Co., 30 cents.

Two one-page numbers in F major and G major respectively which are contrasted by virtue of the characteristic rhythms of barcarolle and mazurka. Good teaching material for the late second and early third year, they are also ideal for the junior recital program.

THE SNOW MAN, by Louise E. Stairs. Theodore Presser Co., 25 cents.

Two pages, in the key of C major, Grade 1, 6/8 rhythm. Here is a piece for the young beginner, written in single notes and with words to be sung. In melodic first grade pieces everything depends on the tune. This one will be appreciated.

PROMENADE IN SPRING, by Dent Mowrey. Clayton F. Summy Co., 30 cents.

Pieces of this type are always popular. Its effect is that of a spring breeze with promise of summer and happy days ahead. Students will find its melodies, in major key of course, bright and attractive. For students of the third grade and over, it affords practice in finger technic and the staccato touch.

DUETS

THE MAN I LOVE, by George Gershwin, arranged for piano duet by J. Louis Merkur. Harms Inc. 75c.

George Gershwin was in close touch with the American Scene. It is probable that some of his melodies will eventually be considered folksongs. This side of his genius is evident in the song which is faithfully reproduced in this arrangement.

FOR TWO PIANOS, FOUR HANDS

BAMBOULA, by L. M. Gottschalk, arranged for two pianos, four hands by Elizabeth Gest. Elkan-Vogel Co. Set of two copies, $1.00.

This is one of the numbers which thrilled Gottschalk's large audiences. Its rhythms were suggested by the drum dances of the West Indies, where he lived for some time. The arrangement is good, losing none of the power of the original composition. It is safe to predict immediate success for this number in two-piano recitals. For advanced students, fourth grade and over.

CAPRICE VIENNOIS, by Fritz Kreisler, arranged by June Weybright. 2 copies $1.00.

THE OLD REFRAIN, by Fritz Kreisler, arranged by Cecily Lambert, 2 copies 80 cents, Charles Foley Co.

These are student's arrangements and the arrangers have succeeded in keeping the parts easy, at the same time presenting each as the composer would wish. The Old Refrain is for late third grade and Caprice Viennois for fourth grade students. There is a growing interest in ensemble work and these numbers will prove to be popular with students and audiences.

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Perry Starts Rehearsals of Reading Choral Society

READING, PA.—The Reading Choral Society has begun rehearsals for its first concert of Elijah on Jan. 19. The performance will be under the leadership of its new director, Lawrence Perry, of the Juilliard School of Music of New York.

SHIRLEY EFFENBACH, pianist, appeared in Washington, D.C., on Oct. 27 with the Guild String Quartet in Borodin's Piano Quintet. She also played Prokofieff's Third Piano Sonata. Miss Effenbach was chosen by the Chamber Music Guild, which annually selects young artists to be presented in concert. On Dec. 10 she appears in Kimball Hall, Chicago, under the sponsorship of De Paul University.

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